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PAVLOWA

THE NEW YORK DRAMATIC MIRROR

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THE PUBLIC IS THE JUDGE.

A MASSACHUSETTS commission has been inquiring as to the cost of living, and in its report just made public it deals with amusements in an interesting way.

In considering the question of amusements as it relates to the cost of living, this commission assumes to reckon with the character of amusement and its value as an aid to individual and economic efficiency. "Man is a sentient being," it says, "not a machine; his day must be divided among work, rest and sleep—differentiating rest and sleep as conscious and unconscious abstinence from labor." Relaxation from labor is not in itself enough to compensate man for the physical exhaustion and waste incident to daily work, and thus some form of amusement, some pleasure, is necessary.

Libraries, museums and art galleries, in which millions are invested and which are only remotely productive, are established for the double purpose of educating and pleasing, yet always with the nobler hope of stimulating the higher faculties and gifts of the people, and of raising the quality of their efficiency, says the commission, which adds: "While the drama was at one time an important adjunct to religion and education, and there are idealists who still labor for a return to these dramatic functions and purposes, it would be a stretch of imagination in this age to accord the theatre any higher function than that of furnishing a pleasing relaxation from the cares of the day's labor, which makes little tax on the intellect or imagination. The dominant notes of the theatre in the last decade, which has been an age of hurry and unusual industrial productivity, have been frivolity and musical nonsense. The theatre has almost wholly ceased to be either elevating or instructive; and it has become a resort where people go to relax and laugh, and not to think or stimulate brain or nerve. In an age and in the centres of population where occupations are sedentary and indoors—a neurasthenic age, to be plain—the theatre serves a useful purpose in conserving efficiency, even by its frivolity and inconsequence."

Exception may pertinently be taken to this statement, which would convey the impression that there is little or nothing in the theatre to-day beyond the frivolous. No commission that intelligently analyzes the plays now before the public can fail to discover much in the theatre that is highly inspiring, and much that takes suggestive and profitable hold upon the problems of life that this generation is wrestling with.

Of course, this commission's inquiry was confined to Massachusetts, but it sets forth some facts of interest as to the changes in the amusement field. It says:

The increase in the number of theatres and show houses from seventy-five in 1900 to 242 in 1910 indicates a growth vastly out of proportion to the growth of the population in this commonwealth, and a tendency to extravagance. There were, in 1900, sixty-six theatres devoted to what is termed the legitimate drama and vaudeville, and only nine houses which catered to cheaper forms of amusement. In 1910 we find only fifty theatres and houses devoted to drama and vaudeville, while 192 are given over to "moving pictures" and cheaper forms of vaudeville. The price of entertainment in the moving-picture houses averages about 10 cents; their appeal is to the eye; they furnish a relaxation and pleasure as intellectual and satisfying as the legitimate theatres, for five per cent. of the cost; and under proper police supervision and censorship are clean and wholesome. The increase of the number of houses devoted to amusement is offset to some extent by the decrease in prices. It should be observed, furthermore, that the increase in the number of "motion-picture" houses is largely in cities and towns devoted to factory industries, and they furnish amusement to classes of workers whose means debar them from theatres of the higher class, except on rare occasions. It is worthy of note that wherever the "motion-picture" houses are opened the patronage of the liquor saloons in the neighborhood shows a falling off.

This increase in motion-picture theatres noted of Massachusetts is seen elsewhere. This form of amusement appeals. Otherwise no such increase would be seen. Yet it is doubtful if it has seriously affected the better class of regular theatres. The decrease in the number of theatres devoted to regular drama means merely an elimination of the cheaper types of drama, which were degenerating when the motion pictures first began to make an appeal.

The commission states and reiterates its opinion that there is too much theatrical amusement, and that the public spends too much money on theatres. The same argument as to eating is always advanced by physiologists and social economists. Yet the public will eat what pleases its appetite if it can pay for the food, and it will amuse itself as it pleases in lawful ways in spite of doctrines and doctrinaires.

IT is said that the Paris theatrical season, now closed, was the most successful in history, excepting only that of the exhibition year. Theatres and music halls—excluding the subsidized houses—have taken in the vast sum of $10,000,000 at the doors. The contribution of American sojourners in the gay city to this total would, no doubt, stagger the senses if it could be arrived at.

A PARTY of Eastern college students on their way to see the Antigone of Sophocles performed in Greek at the University of California decided instead to stop off at Reno and witness the prize fight. When it comes to an appeal to the primitive instincts, what a superficial thing civilization really is!

MEMBERS of the English aristocracy are enjoying what they term "caravaning." They go about much in gypsy fashion in houses on wheels. And this is the way some provincial actors still travel and enjoy life while helping others to enjoy it.

A YOUNG man who is said to have made a success of conducting an opera claque at Philadelphia has gone to Boston to operate. But if Boston is included in the blanket opera scheme, and opera really is to be a monopoly, why a claque?

IT is now asserted that HAMMERSTEIN was barred from Russia because it was feared he would deplete that empire of stars. The Tsar apparently is abreast of some things outside of his dominion.

MANY things affect popularity in the theatre. One of them is a prize fight. The defeated pugilist cannot draw.

PERSONAL

GREY.—THE MIRROR hears from Australia that the theatregoers of the little continent have greeted Katherine Grey cordially and have been very appreciative of her talents. The critics of the antipodes have almost unanimously pronounced her a fine exponent of dramatic art. For her tour under the direction of J. C. Williamson she has three American plays, The Lion and the Mouse, The Third Degree and Salvation Nell, in each of which Miss Grey can show the Australians just what the people of the States have been enjoying theatrically the past few seasons. "Miss Grey has insight, charm and intellect," says one critic, "and like the well-appreciated Margaret Anglin, moves by her very naturalness." Her reputation had preceded her, and the Australians awaited her coming with a kindly curiosity.

TERRY.—At the Haymarket Theatre, London, last Tuesday night, a large and fashionable audience was present to witness two notable events, the first performance of Countess von Arnim's play, Priscilla Runs Away, and the stage debut of Neilson Terry, the seventeen-year-old daughter of Julia Neilson and Fred Terry. The youthful Miss Terry is the youngest member of the Terry family and was fondly watched by a proud mamma and a large delegation of the Terry family. The play is a dramatization of Princess Priscilla's Fortnight in four acts, two scenes of which are English and the other two German. Miss Terry, who had the leading role in the comedy, is described as charming in the part.

ROSS.—Thomas Ross, in the Chicago Fortune Hunter, has duplicated in that city the success which John Barrymore is achieving in the same role in New York. At present Mr. Ross is the foremost matinee idol along the Chicago Rialto. Judging from the success of The Fortune Hunter in Chicago, which is quite as great as its success in New York, Mr. Ross will not be back in town for some time, and he will not be seen in a new role for months to come.

KALICH.—If all stars were as thoughtful of their supporting company as Bertha Kalich the resulting work of the entire organization would be far more conscientious if not more satisfying. Madame Kalich has summoned the company which will be associated with her next season in her repertoire of three plays, a new American drama as yet unnamed, by Ernest Shipman, and two adaptations called Youth and Sold, to her Summer home in Highmount, there to prepare for the Winter's work. The time will be spent in talking over the plays, gathering the ideas of different members about the interpretation of characters and in recreation. The last pursuit will not be overlooked, so that Madame Kalich's company will spend a profitable as well as a pleasing Summer. When the advantage of this innovation, which is quite like a Summer school, will be seen next season in the work of Madame Kalich's company, other stars may be led to try the experiment.

HAINES.—Robert Haines will have the leading male role in The Other Woman, the new play in which A. H. Woods will star Laura Nelson Hall next season.

The Usher

Mr. Lord, speaking for those who put the stage on a footing with cotton factories and iron foundries by urging the enforcement of the factory laws against stage children, says that few stage children ever attain a place in a biographical lexicon—or words to that effect. In his opinion, the stage suppresses genius instead of developing it, so far as children are concerned. The biographical dictionary of the stage will probably show a larger percentage of geniuses developing from childhood association with the stage than applies to any other profession. And among a few examples at random the following may be named:

Maude Adams, who made a great success at nine as Little Schneider in J. K. Emmett's Fritz; Mary Anderson, who successfully played Juliet at sixteen after minor experience; Lotta, who went on the stage at eleven; Edwin Booth, who was attached to the stage from childhood as a dresser to his father; Sarah Bernhardt, who was a child student in dramatic work; David Belasco, who started as a call boy; Louis Mann, who first appeared as a child in a German company; Adelina Patti, who sang two florid cavatinas in theatres at seven; G. P. Huntley, whose Eccles recently was so admirable, made his first appearance at three; Mrs. Fiske appeared at the same age, and at fifteen was a star; the late Henry Neville, English actor, manager and painter; Joseph Jefferson, comedian, painter and the author of a remarkable autobiography; Clara Morris, who went on at thirteen and became a great actress and a famous writer; James O'Neill, Cecilia Loftus, Agnes Booth, James Blakeley, Holbrook Blinn, Mrs. Dion Boucicault, a child singer and at fourteen one of the princes in Richard III; Virginia Harned, Nina Boucicault, Isa Bowman, a pupil of Ellen Terry and a child actress, like her sister Nellie; J. C. Buckstone, Iris Hawkins, now a famous English child actress; Jean Davenport (Mrs. Gen. Lauder), a star at eight, who lived to be seventy-six; Jenny Lind, who lived to be sixty-seven; the original Topsy, Mrs. G. C. Howard; George L. Fox, America's most famous pantomimist, who began at six; Adelaide Phillips, who starred at ten and died at seventy; Maggie Mitchell, who starred at fifteen and is now seventy-eight; Annie Yeamans and her two daughters; Julia Arthur, a leading woman at thirteen; Ada Rehan, a child actress at 14; Jane Hading, the famous French actress, who went on at three; Kate Bateman, who appeared at the age of five and is living at the age of sixty-eight; Fanny Davenport, who appeared as a child in Metamora; Julia Marlowe at twelve; Nazimova as an infant; Annie Russell at seven; Grace George at fourteen; Effie Shannon making her debut as Eve; Mabel Taliaferro was a child actress; Henry Dixey and William Collier became actors at ten; Hackett recited in public at seven; Mrs. John Wood made her first appearance at eight; Charlotte Wiehe (Madame Henry Bereny), famous dancer, prima donna and pantomimist, was primiere danseuse at twelve; H. B. Warner, the star of Alias Jimmy Valentine, was acting at seven; Fannie Ward played Cupid at fifteen, and Fay Templeton played Cupid at four.

Before an audience of women and school girls in Paris the other day Edmond Rostand talked about Chantecler. Those who heard him interpret his verses placed in the mouths of various feathered creatures say he would have been a great actor of several of the parts in his unique play.

He talked about his fourth act, and explained that the only critics who could object to the blackbirds' puns and the toads' chorus were writers whom, so to speak, the cap fitted. Chantecler himself derided and attacked the blackbird. As for the toads, M. Rostand read the scene himself with great gusto and effect. "I do not know whether the scene seems obscure to you, ladies," he said. "I believe some critics understand it only too clearly."

On getting up to speak, he remarked that he came not among guinea fowls, but, at any rate, among birds who knew how to receive poets. The birds twittered applause for several minutes. Before leaving he gave the young ladies some symbolic advice: "You will be golden pheasants yourselves to-morrow, whom Chantecler will obey. Take a lesson from my lines, and do not make a scene when Chantecler feels poetic and idealistic, as my heroine did."

M. Rostand was hardly able to get away, and was nearly smothered with flowers and embraces by the school girls, who almost carried him to his motor car.

In an editorial the Chicago *Inter-Ocean* recently declared that, compared with his Cyrano de Bergerac, Rostand's Chantecler is "freakish trifling."

As an example of the superiority of the elder play as poetry, the Chicago writer quotes among other things this on a kiss from Cyrano:

A kiss—a kiss, what is it, after all?
It is an oath made intimately close,
A promise more precise than promises,
A dear avowal asking that it be
Confirmed, a rose-dot on the letter I
In loving. It's a secret told unto
The mouth in lieu of ear, an instant of
Sweet immortality which like a bee
Wings by. It's a communion holy with
A flower flavor. It's a way to breathe
The perfume of the heart, to taste a bit—
Just at the corners of the lips—the soul!

This, remembered as spoken, reads excellently well. And something must be allowed for the rendering of it from the tongue in which it was written.

J. J. McClosky, the veteran actor and playwright, says he read THE MIRROR article on the old playhouses of New York with great interest.

"I note," says Mr. McClosky, "that the old Lafayette Theatre on Sullivan Street, near Canal, was omitted. This site was afterward occupied by the Lorillard tobacco factory.

"The Old Chatham Garden Theatre was also omitted. This was on Chatham, between Duane and Pearl streets. This is not to be confounded with the later-day Chatham Theatre, now the site of the Cowperthwait store.

"The little Franklin Theatre has also been forgotten. This was on Chatham Square, and is now the site of a liquor store, between James and Oliver.

"Still another theatre has been overlooked—the Richmond Hill—which was located at Varick and Charlton streets. The Vauxhall Garden Theatre, on the site now occupied by the Astor Library, has been forgotten, as has also the Greenwich Avenue Theatre."

Mr. McClosky's memory goes back to 1856, when New York was a comparatively small and homogeneous city.

Maude Adams' recent appearance as Rosalind in As You Like It inspired Charles Phillips, editor of *The Monitor*, the official organ of the archdiocese of San Francisco, to this sonnet, which is now first printed:

In a bright dream of dear reality,
For a sweet moment as I toiled along,
Life turned to Truth and Beauty, Love and Song.
And all the world went tripping happily!
"Oh, come with me under the greenwood tree,"
Merrily sang the forestmen, a throng
Of true-hearts, all forgetting care and wrong:
"Sweet are the uses of adversity!"

Oh, fair and precious hour that oped the door
Of freedom for my heart a little while!
Here on the forest's broad and leafy floor
I lay me down to bask in Rosalind's smile.
Oh, dear delight! oh, laughing love; no more
May Care supreme poor happy me beguile!

There are many good stories about Corse Payton, and perhaps all of them have been told and retold to general information and amusement.

Yet here is one that seems to have some novelty:

It was in Payton's younger days as a manager, when his profitable and interesting eccentricities were beginning to distinguish him.

He had appeared in a small city with his company and was already indulging his habit of making speeches before the curtain.

The editor of the leading paper in the town attended the performance, after which, in the sapient manner of his kind, he went forth and wrote a biting piece for his paper, which may be called the *Herald*.

"Corse Payton," wrote the editor, "is a fool. He looks like a fool and acts like a fool."

This, thought the editor, will embarrass Corse Payton, who will be careful hereafter how he acts.

Yet the next day the billboards bore bills in this wise:

"Corse Payton is a fool.—*Herald*.

"Of course Corse Payton is a fool for giving a dollar show for 10, 20 and 30 cents."

MAUD LAMBERT.

Comediennes of Maud Lambert's type seldom get vacations, for their services are ever in demand. Miss Lambert had just finished her season in The Midnight Sons when The Summer Widowers opened at the Broadway Theatre, and for the latter production she was at once drafted by Lew Fields. Miss Lambert, like Blanche Ring, whose role in The Midnight Sons Miss Lambert assumed when Miss Ring was raised to stardom in The Yankee Girl, has a fresh, wholesome personality and bubbles over with good nature. Miss Lambert is a valuable asset to The Summer Widowers, which can boast of a cast of unusual excellence.

WHAT HAPPENED TEN YEARS AGO

Franklin McLeay, one of the most promising of the younger actors of the day, died in London, England, on July 6 of brain fever. He was much admired as a player of Shakespeare and the classic drama in America as well as in Great Britain.

The Castle Square Stock company of Boston celebrated its two thousandth performance July 13. The company had appeared at the Castle Square Theatre since May, 1897, and had given two performances each week day during that time without a break.

Ten years ago Hermann Vezin, the veteran actor, whose death was recently reported, was the feature of a new play in London called A Silver Wooing.

It caused quite a sensation in the theatrical world when the announcement was made ten years ago that B. F. Keith had purchased the Princess Theatre, London, with the intention to make it a continuous performance house.

A paragraph from a London letter in THE MIRROR ten years ago reads: "One of the most promising of the younger actresses is Gertrude Elliott, who won a recognized position for herself in London. She has now been engaged as leading lady by Forbes-Robertson, who will give her an opportunity of showing what she can do as Ophelia and other famous characters during his forthcoming tour in the English provinces."

Carl Sontag, a noted German actor, died in Berlin June 24. In his native land for many years he was esteemed as a leader in his particular field of dramatic art, and was most admired in polite comedy roles. He was the youngest brother of Henriette Sontag, the famous singer.

ANNA PAVLOWA.

For the past two or three years New York has witnessed a revival of dancing. These have been Salomes, East Indian dancers, Greek dancers, classic dancers and peasant dancers of all nationalities. During this craze came two Russian dancers, Anna Pavlowa, whose picture is seen on the front page, and Michael Mordkine, this past season. So great was the success of the two at the Metropolitan Opera House and the New Theatre that they will return next Fall for an extended tour of the country furnishing the two hours and a half entertainment by themselves. They are Russian dancers, but not the dancers of wild peasant figures such as are flooding the vaudeville houses. Their dancing is light, graceful and noiseless. They will offer what they call ocular opera as distinguished from vocal opera.

THE MATINEE GIRL

LONDON.

ONE of the biggest problems that ever strikes a man between the eyes and amid beams, claiming his pained attention, is whether to wander far fields in search of fortune or to remain in his own small, neatly hedged field where circumstances have placed him. To be safe and obscure, or to risk

Mr. and Mrs. William Faversham Holidaying in England.

all with the chance of winning much, is a question which comes to every self-supporting man or woman, now and then, for answer.

A poor hard-working clerk (pronounced "clark" here, if you value your upright standing in the "tight little island") has to answer this question in Chains, which was Charles Frohman's last offering of his repertory season. It requires four acts, each act a protracted vacillation for the clerk to answer, and then the accident of prospective fatherhood answers it for him. The unhappy clerk, whose sister-in-law describes him as one of England's sitting army of "pale young men, perched on stools, scribbling in ledgers under lights with green shades, while outside is a glorious sunset," gives up the battle with conditions accepting them as chains too strong for breaking, that have been forged upon him. "You didn't choose to be a clerk. Your father chose it for you," his wife tells him.

"It is not only the men that go to the army who need encouragement," said his dissatisfied sister-in-law. "Men need to be encouraged in whatever their life-work is."

"Don't like your work! Who does like their work, I'd like to know. Who likes to work at all?" excla ms his astounding father-in-law. "Do you suppose that I like plumbin'?"

So they thresh over the question that puzzles all of us who live in the work-a-day world, and the end is failure. The "Chains" are riveted. The clerk goes hopelessly back to his clerk's uniform and his green shaded lamp, and you feel that the child that is soon to come to the little flat, whose income is eked out by a lodger or two, is foreborn a clerk, a clerk for life.

It is a dismal theme realistically treated by Elizabeth Baker, the author, and Dion Boucicault, the producer. The theme was Ibsenish. The handling was Ibsenish. The end was logical, as it was miserable. The pit, the great British dramatic critic, recognized its truth and rewarded it with hoarse cries for the author, and the low insistent sound peculiar to the pit and unlike anything else in nature except the lowing of a cow, that means applause.

Chains clanked for but a short time in St. Martin's Lane. The clanking would be briefer on Broadway. The play bears no message to the land of youth and hope.

"Farmer Faversham," they call him round about the Old Manor at Chiddingfold, Surrey. William Faversham has earned this title, of which he is proud, by rising at 5 o'clock and working in his own fields. He has planted Indian corn, a novelty which his neighbors and folk from farther away, even so far as London, come to see and admire. He is busy cutting hay as I write this. He is prouder of the brown jeans which he wears at these tasks than of the royal robes of Herod.

He had slipped out of the jeans and into a suit of gray and a black and white check cap, to have his tea at a rustic table under the oaks on the lawn at the rear of the Old Manor, when I called on him on English soil.

"It seems very far from Broadway," I said, looking over the edge of a tea cup at the close-cut daisy-dotted sward, at the hedge of brilliant June roses and the fields golden with buttercups.

"Yes," he laughed, "it seems strange to sit under this oak tree one hundred and fifty years old if it is a day, and read business letters from Broadway offices."

From one of the buttercup-flecked fields came childish shouts.

"My boys, Billy and Philip, are having a picnic. They've gone out on a donkey cart so loaded with the necessaries of life that when I met them I thought they were starting to America," said this thoroughly domesticated matinee idol.

Mrs. Faversham was in London getting the gowns that road travel had denied her. The matinee idol, grown out of the Empire Theatre cradle into full stature as star and manager, gracefully played the host, assisted by his mother-in-law.

It was an ironworker who more than four hundred years ago built the Elizabethan house, with its sharp brown gables and its quaint brown bricks, overrun with English ivy and climbing roses. He was an artist in hand wrought ironwork, this original owner. He was a notably handsome man, and Queen Elizabeth, admiring both man and artist, granted him many queenly favors, to the jealousy of the court. His descendants have added to and taken from the many memoried house. It has now a Georgian front, Elizabethan back and sides, and an interior as full of black oak beams and rafters and small many-paned windows, as is its site of gallant memories. Within it is furnished as exquisitely and individually as Julie Opp has fitted up their home, with its soundproof bedrooms on the roof of the town house, at 214 East Seventieth Street, in New York.

Possessed by this quaint English home, it struck strangely upon my ear in the calm of the long English twilight, to hear my host's voice describing his new play and his next tour. The play, unchristened yet, is a fantastic comedy by Edward Knoblauch, who is a neighbor of Farmer Faversham's, as is Arthur Wing Pinero. Across the street in the Chiddingfold vicarage lives his Summer neighbor, Norman Hapgood. The grave of Lord Tennyson is a silent neighbor. "The play is a comedy, the hero comes from nowhere and goes no one knows where. I, who play him, will have to appear upon the stage naked. I only wear a cloth around the loins."

"We are wondering how on earth to keep Willy from catching cold," said youthful looking Miss Opp. "He caught cold playing barefoot as Herod."

"So I did at first, but one gets over it," said the farmer-matinee idol. "I think I shall smear my body with vaseline. I am told it is a good preventive.

"I had not expected to begin playing again until October, but it is the duty of players with attractions to help the open door policy by keeping the houses filled, so I shall go back in September."

Our watches showed that it was time for the London train. One of Mr. Faversham's cars whirled me along the yellow road under the green shade of the century old oaks to Witley.

"Famed for the beauty of its natural scenery," as is all of picturesque Surrey, in whose heart this player rests in the way that is after his own heart.

In that picturesque and aristocratic region where live Mr. and Mrs. William Faversham (Julie Opp) Frank Wilstach, their business-manager, is known and good naturedly tolerated as "that irrepressible American."

Before sailing last week he induced Mrs. Faversham to accompany him on one of his little English strolls of seven to ten miles, and they paid a neighborly call to Squire Ramsay, an eminent biblical scholar, and reverent mourner for England's late king. Mr. Wilstach gazed about the expanse of small British fields, with their neat hedges and ancient trees, and descried in the distance the towers of an old mansion.

"And whose place is that, Squire Ramsay?" Mr. Wilstach pointed with his new ash stick, grown and manufactured at Chiddingfold, at those towers. "That place," returned his host, "is owned by my charming neighbor, Lady Sinjin."

"Sinjin! Sinjin!" mused the man of the press. "Would you be so good as to spell that for me, Squire Ramsay?"

"Certainly, Mr. Wilstack. It is spelt like one of the gospels, Saint John."

"Do you have family prayers, sir?"

"Yes, Mr. Wilstach, every day after breakfast."

"I suppose you read often from the Gospel of Sinjin?"

"Sir, you are irreverent!"

"Not at all, Squire Ramsay. If the lady is Sinjin, the gospel must be Sinjin."

Squire Ramsay stroked the gray English beard surrounding, forest-like, his King Edward-like face, mused five minutes, then laughed. "By jove!" he said, "That's like an outrageous American."

Aguglia's leading man, the emotional secondary star of the Sicilian Players, is being feted in the world's capital. Attentions are being showered upon him and he pours affectionate gratitude upon all who offer the attentions. A dinner was given him recently by distinguished men of London, at which he showed his gratitude by kissing every man that made a speech and kissing every man at the board "good-bye." He directed his cabman to drive him from the banquet to the stage door of the Lyric Theatre.

"Now what do you suppose he wants to do at the door of the Lyric Theatre at 3 o'clock in the morning?" asked a rival cabby of the chauffeur who was cranking up to do the Sicilian's bidding.

"Ah, never mind," returned the chauffeur. "He probably forgot to kiss the fireman good-bye!"

THE MATINEE GIRL.

A REMARKABLE TOWN.

Centreville, Ia., Has Contributed Seventy-five Persons to Amusement Life in Various Walks.

Centreville is a small town in the southern part of Iowa of about 8,000 population. It can boast of having turned out more successful theatrical people, it is said, than any town of its size in the world.

"I will try and give a list of all I can call to mind," says Guy Hickman, of the Hickman-Bessy company. "If I have overlooked any one excuse me. Those who have taken the stage from Centreville are as follows. Those that are marked with an asterisk were born and raised there; others lived there:

"Corse Payton,* Henry Payton,* Senter Payton,* Harry Payton,* Ike Payton,* Elbert Payton,* Frank Payton,* Claude Payton,* Joseph Payton,* Vina Payton, Lucy Payton, Cornelia Payton, Dave Curts, Spurgen Spooner,* Mary Gibbs Spooner,* Edna May Spooner,* Cecil Spooner,* Bob Spooner,* F. E. Spooner,* Nana Spooner, Allie Spooner,* Mike Spooner,* Lem Spooner,* Marie Blair Spooner, Irene Spooner,* Guy Hickman,* Jack Bessey,* Ben Hudson,* H. R. Hickman,* John Hickman,* Mr. Mathews,* Kate Martin,* Annie Harrison,* Clarence "Carrie" Rummell,* Robert Harper,* Carl E. Burch, Clyde Hiatt,* Elsy Hiatt,* Charles Henderson,* Bert King, Johnnie Boyle,* Miss Brasil,* Ben Wilson, Lela Wilson, Daisy Wilson, Allen Gorrell,* Goldie Gorrell,* Tom Swearingen,* Billie Swearingen,* Hal Swearingen,* Hattie Bryant.*

"These circus people have the honor: Howard Henderson,* Frank Henderson,* Ed. Henderson,* George Landers, Earl Payton,* Billie Bashaw,* Ernie Bashaw,* Fred Taylor,* Charles Martin,* Code Walker,* Bill Martin.*

"In vaudeville: Grover Roberts.*

"In picture shows: Carl Bawn,* Charlie Pewthers,* Frank Sapp.*

"In a medicine show: D. M. Brasil,* Mrs. D. M. Brasil.*

"And these have retired: Mark Lowther,* Cass Lowther* and twenty others.

"From this list the successful companies are: Corse Payton, Payton's three stock companies; Ike Payton, Payton Comedy company; Senter Payton, Payton Dramatic company; Spurgen Spooner, Spooner Stock company; F. E. Spooner, Spooner Dramatic company; Guy Hickman, Hickman-Bessel company, three stock companies; Jack Bessey, Hickman-Bessey company, three stock companies; Payton Sisters, Payton Sisters Stock company; Edna May Spooner, Edna May Spooner Stock company; Cecil Spooner, Cecil Spooner Stock company; Hudson and Sweet, Hudson and Sweet Dramatic company."

Mr. Hickman gives also this list of matrimonial unions among those named: Corse Payton married Etta Reed, Ike Payton married Mattie Keen, Senter Payton married Olie Stafford, Claude Payton married Lucy Payton, Cornelia Payton married Dave Curts, Lem Spooner married Marie Blair, Spurgen Spooner married Mary Gibbs, Cecil Spooner married Charles Blaney, F. E. Spooner married Nana Anderson, Allie Spooner married Edwin Wallack, Guy Hickman married Grace McClean, Jack Bessey married Grace Baird, Annie Johnson married Charles Harrison, Charles Henderson married Juno Barrett, Ben Wilson married Jessie McAlister, Allen Gorrell married Lela Wilson, Daisy Wilson married George Bodsford, Goldie Gorrell married Walter Faine.

"Now the question is," adds Mr. Hickman, "what was the cause of all this outburst of talent in old 'Appanoose'? Ike Payton says he caused it. Senter Payton says he wants the credit, as does Spurgen Spooner. The old landmarks of Centreville say Grace Heslep is to blame. I guess the best way to do is to let them fight it out. But if you want to know who it was that invented 'show business' be in Centreville some Summer when we are all at home, about 2 o'clock p.m. on the south side of the Public Square, in the shade, and most any of us can tell you."

Truly Centreville is an amazing town!

THE VALUE OF M. CLARETIE'S JUDGMENT.

At the annual general assembly of the Sociétaires of the Comédie Française recently a new reading committee consisting of Jules Claretie, Mounet-Sully, Silvain de Féraudy, Albert Lambert, *fils.*, Paul Monet, Georges Berr, Truffier, Raphael Duflos and Mesdames Bartel and Person was formed. In the course of the meeting M. Claretie stated that during the nine years the reading committee had been abolished and he alone had dealt with plays, the receipts had increased in the sum of 225,000 francs a year as compared with the nine preceding years.

IT INSPIRES FADS.

The Blue Bird, still running at the Haymarket Theatre, London, has inspired in the fashionables of that metropolis fads for blue bird mascots, and is responsible also for a new society limited to twenty-one members called The Blue Birds. To be a "Blue Bird," one must be famed in art, science or literature. The twenty-one are banded together for the "search for happiness." They meet once a fortnight round a convivial board and dine together, and one of the necessities of these occasions is that each must wear a smile and blue stockings.

MANAGER WHITNEY SAILS.

Fred C. Whitney, accompanied by his wife, left for London Wednesday morning on the *Lusitania* to make arrangements for the production of The Chocolate Soldier in the British capital early in the Autumn. The successful operetta will be staged under the immediate direction of Stanislaus Stange, the librettist and translator.

CHILDREN OF THE STAGE

BREEZY INTERVIEW WITH FRANCIS WILSON ON THE IMPORTANT SUBJECT.

The Comedian Resents the Impudence of the Factory Law Advocates, Who Classify Julia Marlowe and a Moving Picture Show in the Same Category—Some Pungent Comments on Secretary Lord's Letter to a Newspaper—Stage and Factory Children Not in Same Class.

Francis Wilson alone thus far has pursued an aggressive course as the champion of the children of the stage against the attempt to classify them with the poor drudges of factories and sweatshops, for whose alleviation the New England National Child Labor Committee has been working actively for some time.

Mr. Wilson is peculiarly earnest in his attitude. The attempt to attribute a selfish interest to him because he employs a child in his present comedy, The Bachelor's Baby, falls short of its mark, because in a comparatively short time the comedy will be a thing of the past, as in the case of all plays, and he will probably never again appear in a play in which a child is necessary.

He has taken the lead in the fight because he resents the aspersion which is cast upon his profession by those who would like to place dramatic art on a level with the work of the shop and the cotton factory.

"It is time for managers and actors to wake up," he said to a DRAMATIC MIRROR reporter, "and try to exercise at least as much power in protecting themselves against aspersions and unjust discrimination as the car drivers' union.

"There are insurance companies which make actors pay extra premiums because they classify the interpreters of Shakespeare and the modern dramatists with circus acrobats and trapeze performers, and still preserve the old prejudice that they are drunkards and vagabonds.

"I mention this as an aside, and I couple it with the advice to all respectable members of the profession to cancel their policies in concerns which persist in discriminating against us and place them with companies that hold no such deprecatory views of the profession of Edwin Forrest, Edwin Booth, Joseph Jefferson, Sir Beerbohm Tree, Sir Henry Irving, of Charlotte Cushman, Mrs. Fiske and Julia Marlowe.

"Some concerted action," he continued, "ought to be taken looking to measures for a formal protest against a renewal of such aspersions as those cast upon us by the decision of the Massachusetts Supreme Court, which holds that the intelligent child of the stage is no better than the bobbin boy in a factory.

"How did I become interested in the movement?" he asked, repeating the query of his interviewer.

"When I saw this decision I went to Charles Frohman, and to my astonishment he said to me, 'Why not go to Boston and tell them what you have been saying to me?'

"'By Jove!' I said, 'I will.' It was said on the spur of the moment, but I did go to Boston and addressed a big meeting of our friends at the Hollis Street Theatre. We sought to have the Massachusetts Legislature modify its statutes regarding the employment of stage children, and we actually had the enemy on the run. We made no plea for child acrobats or dancing children, but simply asked that little ones might be employed in walking and talking parts in regular dramatic performances in order to preserve the Shakespearean classics and some of the tenderest plays of home life by the modern writers.

"Think what it means to banish children from the stage," interjected the comedian, indignantly; "not to be able to play Rip Van Winkle, East Lynne, Uncle Tom's Cabin, Ten Nights in a Barroom! Are not the majority of plays in which children are a necessity great lessons in morality? How are you going to hold the mirror up to nature if you cut out youth? I think every liberal-minded person will agree with me, but all argument is wasted on the minds of that strong Puritanic element that, in conjunction with super-emotional women, has never and will never get over the belief that the stage is a hotbed of iniquity, and any brutal force directed to harm it is a work pleasing to God and a boon to mankind. We were backed by every newspaper in the State, and 40,000 petitioners in our protest.

"But some one interviewed Bishop Lawrence and Dr. Charles W. Elliott, and the former pompously proclaimed that Massachusetts must not retrograde, and Dr. Elliott said that no child ought to be allowed to act on the stage under the age of fourteen years, although he admitted that he had no particular moral scruples about children acting.

"The tide turned, and the Senate by a majority of seven decided not to amend the present factory laws. You see, a change of four votes would have reopened the entire subject. That's how near we came to attaining our object.

"I am sincerely in favor of the protection of children, as any one possessed of humane instincts is bound to be; but to make a hard and fast rule which applies to the protection of factory children apply equally to stage children is monstrous. It may succeed with the poor slaves of the loom rooms, but it has the very reverse effect on our little associates. Child factory and shop work is poorly paid, is performed under protest, from which there is no appeal, and is calculated to dwarf the mental faculties of a child, whereas the stage child is paid a princely wage for exertions which it is happy to expend, has few hours and has its imagination stimulated and its latent powers developed in an atmosphere of culture, literature and living thought.

"In all countries the greatest figures in the literary histories of nations were the dramatists: In England it was Shakespeare, Ben Johnson, Bulwer, Sheridan; in Germany, Goethe and Schiller; in Spain, Calderon and Lope de Vega; in France, Moliere, Corneille and Racine. It has been so since the days of Greece. These great minds gave their works to the stage. Yet here are people who attempt to classify our profession with a shoe factory. They want to rescue children employed to play the fairies in Midsummer Night's Dream and the princes in King John from the evil influence of the society of Shakespeare.

"Well, I am in favor of protecting the little ones from abuse wherever it may occur—in a shoe shop or behind the scenes of a theatre—but the remedy is not elimination, but discrimination.

"Everett W. Lord, the secretary of the New England National Child Labor Committee," continued Mr. Wilson, "makes a point in a communication to a New York paper about the 320 children employed on the stage in New York in a certain year. His investigation, he says, shows that only five have remained in the profession and only one has attained any degree of prominence, and he states broadly that instead of developing and fostering genius, as I contended, the stage was the means of forcing these children into oblivion and disrepute.

"Mr. Lord may base these sweeping statements on careful investigation, as he affirms, but if his facts are no better than his conclusions they are not trustworthy. He has obviously overlooked the important fact that hundreds of children are annually employed in spectacles as mere figurantes in marches and groups, to lend color and substance to a stage effect. They are indiscriminately drafted and take part for the sake of the remuneration without the least intention of adopting the stage as a profession. He has also included, no doubt, youthful acrobats, tumblers and dancers in circuses, hippodromes and vaudeville houses. But he classes them all as actors. With equal justice he might class barbers and hair cutters with the profession of surgery. What shall we say of a judgment that places Julia Marlowe in the category of a moving picture exhibition?

"If he traced any of the children who went on the stage that year with a serious purpose of adopting a stage career, to the reformatories he speaks of, I challenge him to name them.

"Now," said the comedian, "granting that out of the remainder only five stayed in the profession and but one attained sufficient prominence to be included in the biographical sketches of actors published in 'Who's Who on the Stage'—isn't that a better percentage than the other professions can show within the same time?

"How many youngsters who show a precocious talent for writing verse attain sufficient reputation in a few years to be included in a biographical lexicon of poets? How many children in the public schools show this average? And of those 320 children the majority perhaps were given a chance to earn what was sadly needed at home for comfort and absolute necessity.

"The trouble with Mr. Lord and his associates is that they confound children, indiscriminately employed to fill the stage, with children who have speaking parts. Now, in the first place, the latter are taught their parts by their mothers at home, and they attend rehearsals only for a few hours a day for four or five weeks when the play is well advanced in rehearsal. This is a point complained of in the array of arguments on the other side.

"It is also said that 'the theatrical manager has no particular reason for exerting himself to take care of these children.'

"I maintain," continued Mr. Wilson, "that this statement is one of the least pertinent Mr. Lord could have made, for if he will take the least pains to investigate, he will find that just the contrary is true. If the child in a play is not in a condition to appear, it means almost invariably that the performance must be suspended and the money refunded at the box office. That means a direct financial loss to the manager. Accordingly, in order to surround the child with every safeguard against such contingency, the manager does everything in his power to preserve the child's health and its interest in the work. He pays the traveling expenses of the child's mother or guardian, and takes every possible precaution, from a sense of self-interest, to keep the child well in body and mind. The absurdity of this contention is therefore self-apparent.

"Here, again, the advocates of the factory laws make the mistake of judging everybody on the stage alike—the ill-nourished children called in to take part in marches and spectacles, whose places perhaps are easily supplied, as is their contention, and the bright, well-kept youngsters who denote the intelligence denied to many of their would-be protectors of speaking the lines taught them by their natural guardians in a play which in almost all cases constitutes a powerful lesson in morality and a sermon for the true uplifting of society.

"The one admission made by Mr. Lord which gratifies as well as surprises me, coming from one so bound up in his prejudice, is that 'it may be true that it does not seriously fatigue a child to appear in public for a short time.' What he says in contravention about 'the hours of preparatory study and rehearsal' I think I have disposed of in what I've already stated. The child learns its part at its mother's knee just as it learns a declamation to be spoken in school on Friday afternoons. The hours from 8 to 10.30 in the evening are not necessarily a detriment to a child's health, if, as is invariably the case, the hours of recreation and rest are from twenty to twenty-one hours a day. Compare that to the exhaustion of incessant labor of a child employed in a shop or factory for eight hours a day at a minimum.

"Dr. Elliott may preach about children not going on the stage before they are fourteen, but I claim that if you want to mold great musicians and actors they should go before they have reached the stage when they begin to think about their hands and feet—before they reach the adolescent period of self-consciousness. The proof is in the fact that many of the greatest actors and actresses, like Joseph Jefferson and Agnes Booth, were child actors. Define the difference between the children of the factory and the children of the stage. How many of the former have ever been knighted by kings and queens? If trade and factory dealt in the higher intellectuality and improvement, and if acting were devoid of all these, then there might be some reason to place labor and the art of acting on the same level, as does the decision of the Supreme Court of Massachusetts, but I hold that the decision is a stultification of reason and ordinary intelligence."

GERALD GRIFFIN'S TRAVELS.

He Writes from Jaffa and Details an Interesting Itinerary—And He Is Getting His Money's Worth.

"Well, I certainly have had my money's worth since I wrote you from Constantinople, or as the Turks call it, Consta-nople," writes Gerald Griffin from Jaffa. "I sailed from that place May 31, fare 219.50 francs—$43.90—and in the eleven days' voyage saw some great sights. We stopped long enough at the different ports to go ashore and do the town thoroughly. Aphon is the most peculiar place I ever saw. All monasteries. No woman has ever been on the land. There are 7,000 monks and priests. There are no roads, just mule paths; the houses are built on the side of a mountainous cliff, and how they ever got the stone up is a mystery to me.

"I stopped ten hours in Salonica, or Saloniqua, where the late Sultan Abdur Ahmed is kept a prisoner. I rode out on a trolley car (fancy!) to see if we could get a peep. I wasn't even permitted on the same side of the street of his prison. He lives in a very pretty villa, with four or five acres of garden, surrounded by an eight-foot wall with sentries every fifty feet.

"I also visited Smyrna, Chios, Rhodes and Mersina. The latter place is four hours from Adana, where 20,000 Armenians were massacred last year. Also Alexandretta, Tripoli, Beyrouth, Caiffa or Haifa, where the Carmel Monastery is located and where benedictine is made. The monks are a fine lot of men and insisted on my taking a bottle with me. It is only about ten hours' sail from there to Jaffa, where I arrived at 7 a.m. and have already driven around the town twice. I like it very much. It is the first time I have ever seen the Arab in his tent. It is peculiar and filthy. I also visited the house of Simon the Tanner, mentioned in the Bible. I am told it is a strange sight to see about a dozen Arabs in a café listening to a phonograph. There must be 1,000 phonographs in this town. To-morrow I start for Jerusalem, which is about four hours by train. That will be the first train I have been on for a month. Did you ever hear an Arabian prima donna soprano coloratura?"

HARDY'S LOVE INTEREST.

J. M. Barrie has analyzed six novels of Thomas Hardy's and found in them eight heroines, with twenty-two lovers, with incidents that lead to eleven secret engagements, three marriages and three elopements that come to nothing. "Nearly every one of the ladies practically proposes to at least one man, and two run after him to do so, and one of them then marries another. Were these eight ladies to meet their twenty-two lovers in, say, the marketplace of Casterbridge, there would, one feels, be a strange reshuffling of cards." Mr. Barrie claims that Mr. Hardy's heroines are the most charming in their womanliness and the most subtly drawn, with the exception of Meredith's, that this generation of novelists has given us. And who will question it? There is also drama in Hardy of the most potent kind, yet a drama difficult to translate to the stage.

PLAYS OF THE WEEK

Lyric—The Chester.

Farce in three acts adapted by Louis Mann from the German, Der Doppelmensch, of Wilhelm Jacoby and Arthur Lipschutz. June 29. (Wm. A. Brady, manager.)

Godfried Plittersdorf ..... Louis Mann
Leokadia ..... Mathilde Cottrelly
Elly Plittersdorf ..... Parke Patten
Clementine Deagon ..... Ethel Conroy
Jack Deagon ..... Melville Stewart
Aurelia ..... Jeffreys Lewis
Willie ..... E. H. Kelly.
Henry Hammersly ..... Albert Parker
Sandory ..... De Witt Jennings
Shine ..... John Bunny
Joseph ..... Edward Horton
Frieda Halloway .... Emily Ann Wellman

It is always a serious matter when an actor attempts to write his own play—about as serious as if he turned tailor and tried to fit himself with a suit of clothes. This would ordinarily be true in particular of Mr. Mann, who is a glution for work and likes as much cloth in his sartorial adornment as can possibly be made available.

But in this instance we must note an exception. The comedian has stuck closely to the pattern provided by Jacoby and Lipschutz and has shown a commendable moderation in his own behalf. While there were intervals of inaction in the performance and incidents in themselves colorless, if not lacking in the spirit of touch-and-go, there were some extremely amusing scenes as an offset, and on the whole the piece is interesting above the average in the charm of complication.

And as Godfried Plittersdorf, State Senator from Williamsburg, who has projected a great reform movement, directed against dance halls and other places of ill-repute, Mr. Mann was seen in his happiest moods.

The real business of the play begins when Plittersdorf finds himself the legatee of Spillerman's Orpheum, a notorious resort with a nightly revenue of $1,500, left him by his step-brother. Under the terms of the will he arranges with his prospective son-in-law to lead the grand march of the indiscriminate assemblage. As he is keeping his wife in ignorance of his inheritance and she fancies that her affectionate husband is developing signs of mild lunacy, the material of conventional farce is fresh to hand. Only there is a variation of the old theme.

One of the most amusing scenes is created when Plittersdorf, late at night, believing his family in bed, assumes the disguise of a burglar in order to attend the masquerade at the Orpheum and makes his exit by the window in company with his confederate. He is watched by his anxious wife, who concludes that the moral Plittersdorf is leading a double life and has turned burglar to tide himself over a period of temporary financial embarrassment.

Proof confirming this appalling inference is furnished by the discovery of money and jewels in a drawer, and suspicions of murder are added to her store of agonizing doubt by the report that the porter of the Orpheum to whom the jewels were entrusted has mysteriously disappeared.

Early the next morning Plittersdorf is found comfortably ensconced in his arm-chair, after an awful night, and then explanations are forthcoming which set everything right, in the good old way of all farces. The prospective son-in-law, Henry Hammersly, who has been his secret confederate in the plot, disposes of the Orpheum at half a million, and Plittersdorf is ready to resume the rut of approved respectability.

Mr. Mann was a little too abrupt in his transitions from "that feeling the morning after" to a state of complete normality, and not enough was made of the finding of the porter in an improvised toilet in Plittersdorf's house, or else the incident was unduly exaggerated. In sundry other directions the lack of discriminating stage management was obvious in the treatment of the situations. The amusing story is not sufficiently emphasized in its salient stages. Besides, it is to be regretted that this amusing piece was not produced earlier in the season, when the taste for farce is more keen.

The piece is relishable. Mr. Mann is superlatively amusing. He is an extravaganzist rather than a farceur, but he manifested admirable restraint in his ebullitions and made Plittersdorf a highly colored caricature of infinite gaiety.

Madame Cotrelly again proved in the role of the wife that she is one of the most accomplished character actresses on the stage. She was inimitable in composure and in all the details of intelligent and amusing by-play, interpreting an apparently serious role with a delicately veiled sense of infectious humor. In one scene she tripped by accident over an obstacle and landed squarely on her hands and knees. But her remarkable presence of mind enabled her to cover up the accident in such a manner as to make it almost escape the attention of the audience. Only the professional first-nighters in attendance perceived it, and they rewarded her artistic expedient with a salvo of applause.

Another part admirably portrayed was that of Frieda Halloway, a novel satire on the maid-of-all-work, who, in the hands of Emily Ann Wellman, took on the attributes of a delightful personality. Miss Wellman has temperament and dash, and apparently a good endowment of artistic intelligence. John Bunny was excellent as the porter; Jeffreys Lewis played the sister-in-law with all possible distinction; but De Witt Jennings was out of his element as the Hungarian Kapellmeister, and completely got out of his role after the first act when he left his dialect in his dressing room. The rest of the cast is adequate.

The audience was kept in good humor all the way; there was incessant laughter.

At Other Playhouses.

ACADEMY OF MUSIC.—The Two Orphans, with the Corse Payton Stock company, attracted satisfactory audiences at the Academy last week. Minna Phillips, Grace Fox, Mrs. Charlotte Wade Daniel, Claude Payton, William Mortimer and Joseph Girard were seen to advantage in the leading roles. Others in the long cast were Lee Sterrett, George Storrs Fisher, Daniel J. Hamilton, Albert O. Warburg, Everett Murray, Joseph Bradley, Harold R. Chase, Frank McMunn, Charles H. Greer, Richard Vanderbilt, Frank Armstrong, Edith Bowers, Ethel Milton, Lillian Stuart, Virginia Wilson, Dagmar Lenette, Minnie Allen, Loretta Birmingham, Louise Kellar. The house is cooled by electric fans and large cakes of ice in the foyer. The main feature of the Monday evening's performance continues to be Corse Payton's curtain speech, accompanied by Mr. Payton's strange gestures. This week, The Girl of the Golden West.

PLAZA.—Last night began the first week of the Aborn Comic Opera company's engagement at this house in a revival of The Mikado. Ada Meade is prima donna. Other members of the company include Robert Lett, Phil Branson, Huntington May, Lillian Swain, Elly Spellman, Hattie Arnold, Charles Arling and Philip Fein.

KNICKERBOCKER.—The Arcadians closed at this house Saturday night. The Knickerbocker will open in the Fall with an English musical importation, Our Miss Gibbs, in which, it is expected, Pauline Chase will have the title-role.

CRITERION.—Henry Miller closed his engagement in Her Husband's Wife Saturday night. Next season Mr. Miller may take the play to London.

NEW AMSTERDAM.—Frederic Thompson's musical review, Girlies, continues to make the warm evenings pleasant for theatregoers. Joseph Cawthorn and Maude Raymond still head the cast.

JARDIN DE PARIS.—F. Ziegfeld, Jr., makes things lively atop the New York roof with his latest review, The Follies of 1910. Novel stunts, pretty girls and a remarkable vaudeville contingent make a notable entertainment.

GAIETY.—John Barrymore, Mary Ryan and The Fortune Hunter are still crying for their vacation. It is very doubtful whether they are to have a vacation this Summer.

LYRIC.—Louis Mann opened in The Cheater last Wednesday night. A review of the performance is found above.

CASINO.—The all-star revival of The Mikado will positively end July 9, Saturday night. The revival has had a remarkable success.

BROADWAY.—Lew Fields, Irene Franklin and their corps of assistants in The Summer Widowers will make a several months' stay at this house.

HERALD SQUARE.—Marie Dressler and Tillie's Nightmare remain at the Herald Square indefinitely. Miss Dressler, in spite of the hot weather, has lost none of the spontaneity so characteristic of the lady.

ASTOR.—Seven Days remains the attraction at the Astor till Fall. It is nearing its three hundredth performance.

AMERICAN BALLET DANCERS.

Encouraging Results of a Native School—Accomplished Pupils Graduated.

The ending of the first year of the ballet school at the Metropolitan Opera House was marked Tuesday afternoon, June 28, with an exhibition of the work which had been accomplished during the year.

The school was started in December, 1909, and daily sessions, with the exception of Saturday and Sunday, have been held from four till six under the tutelage of Madame Cavalazzi, an erstwhile famous ballet dancer.

Twenty-four girls, none of them over twenty, most of them about sixteen, and one even younger, who have been studying the terpsichorean art during the past six months, took part in the programme, which was divided into five parts, each illustrating a different phase in the development of a dancer. The fifth number was a divertissement, arranged so that all the steps previously shown separately were brought into a connected whole.

Eva Swain, a young dancer who has shown greater progress during the year than her associates, gave a solo dance. Ten of the girls have been engaged by Gatti-Casazza for the Metropolitan Opera House and Andreas Dippel, of the Chicago Opera Company, made application for several, but since none of those unengaged are ready for professional work, Madame Cavalazzi could promise him none till Fall.

The school was founded at the sugestion of Gatti-Casazza, who hopes in a year or two to have an entirely American ballet at the Metropolitan. This year he is bringing over only eighteen foreign ballet dancers. The school will be continued. The exercises were held in the rehearsal room of the Metropolitan Opera House.

A TINY THEATRE.

Gertrude Kingston, a favorite London actress, is building a miniature theatre in the Adelphi district, close to the Strand. She calls it the Little Theatre, and it will have several novel features besides its diminutive size. There will be no balconies or galleries, simply a parterre and a few boxes at the back. The lowest price will be equal to the highest New York theatres, *i. e.*, five shillings ($1.25) for the back rows of the parterre, while the front seats will be $2.50.

The theatre will be daintily and coslly appointed. It will be the only theatre in London where the floor is above the street level, in contrast to the Criterion, which has its top gallery on the street level and parterre way down in the earth.

As for the dramatic fare to be provided, the Little Theatre will not exploit any fad or cult, but will produce anything worth anything—farce, comedy, drama or tragedy—so long as it is adapted to representation on a small stage, on intimate terms, as it were, with the audience.

A NOVEL CASE IN PARIS.

The managers of the Athenée Theatre, Paris, brought a civil action some time ago against Madame Lantelme because she refused to play the part of Manon in the comedy by Henry Bataille on the ground that it was indecent. The case was heard by the Third Civil Court, behind closed doors, and Madame Lantelme explained the reason of her refusal. The director of the theatre repudiated the charge of indecency. The court several days ago overruled Madame Lantelme's plea, and ordered her to pay the director of the theatre $2,000 damages for nonfulfillment of her contract.

NO DISCRIMINATION.

Railroads must not discriminate against negro theatrical companies because of their color, says the Interstate Commerce Commission, in a decision rendered last week in favor of the Rabbit's Foot company, which has two private cars and has been having much trouble. The action was against all the important roads in the South and the commission declares: "The fact that these cars are owned by a negro and inhabited by negroes does not justify the slightest discrimination against them."

OLGA NETHERSOLE'S PLANS.

Miss Nethersole as Carmen.

Olga Nethersole sailed a few weeks ago to London, whence, after witnessing the successes of the London stage, she will go to Paris for the same purpose of seeing new plays. For a few weeks then she will go to the home in the south of France for a short rest. Later in the Summer she will visit Maurice Maeterlinck and his wife, Georgette Le Blanc, at their home in Normandy. Miss Nethersole has material for a new play and will submit it to Maeterlinck at that time. The play, when finished, will be done in French by his wife and in the English speaking world by Miss Nethersole.

The past season has been a most strenuous one for Miss Nethersole. She traveled to the Pacific Coast and back with her repertoire of exhausting roles into which, as is well known, she throws every spark of her vitality. The financial as well as the artistic management of her productions was invested in herself. The result was an enormous amount of work for the artist, who, nevertheless, spared herself not at all.

During her last Spring engagement at the Academy of Music a MIRROR representative had the pleasure of meeting Miss Nethersole after a performance of Sapho. The curtain had just fallen on the last act when THE MIRROR man went behind the scenes. Evidently some hitch in the performance, though not evident to the audience, had displeased the exacting Miss Nethersole, for her company stood in a line before her and she, like a teacher with a class before her, was explaining certain situations. Miss Nethersole, with as much vigor as she had displayed earlier in the evening as Sapho, was acting the other roles to illustrate her criticisms. The rehearsal of a protean sketch could not have been more complete. For half an hour after the regular performance certain members of the company rehearsed certain lines and situations till Miss Nethersole finally said: "There, you have it; that's good. Good-night."

HENRIETTA CROSMAN HONORED.

May Arkwright Hutton, president of the Washington Political Equality League, entertained at a largely attended reception in her home in the Hutton Building, Spokane, Wash., on June 24, in honor of Henrietta Crosman, president of the Actresses Suffrage League. Jessie Shirley and Jane Vivian Kelton assisted in receiving the 400 guests. The apartments were decorated with roses. In the evening the champions of equal suffrage thronged the Auditorium Theatre to see Miss Crosman and her company in Anti-Matrimony. The house was decorated with suffragists' colors, the flag with four stars and picture of Edna Porter, Abraham Lincoln, Theodore Roosevelt and Susan B. Anthony.

SULLY'S PLANS PREVENTED BY DEATH.

The late Dan Sully, whose death was reported in last week's MIRROR, had begun plans for his next season. He had commissioned M. J. Walsh, playwright, of Poughkeepsie, N. Y., to write a play for him, called The Present Generation. Mr. Walsh had already completed three acts, with which Mr. Sully was much pleased. The entire manuscript was to have been completed by the middle of July.

THE THEATRICAL SITUATION

No Sensational Developments in the Factional Dispute, But More Theatre Circuits Join Open Door Promoters—Klaw and Erlanger Reaching Out—Minor Conflicts.

The developments in the theatrical situation between the "open door" party and the syndicate have been of rather meagre importance since the last issue of THE MIRROR. Neither faction can be said to be resting on its oars, but on the other hand nothing in the nature of sensational happenings can be recorded at this writing. There has been some shifting on a minor scale in line with events of natural consequence.

Klaw and Erlanger announce that they are to have another house in the territory heretofore controlled by John Cort. Edward S. Cooke, the representative of the firm, made public the news that a hotel or office building with a theatre included, to cost $500,000, will be erected in Spokane, Wash., work to begin as soon as a suitable site can be secured. The house is to be completed in nine months.

John Cort on Wednesday left New York for a trip through the West. He is the aggressive president of the National Theatre Owners' Association, and his departure from the scene of conflict was prompted by a desire to attend to the affairs of the Northwestern Theatrical Association, of which he is manager. He will take a brief rest at his farm and Summer home before returning by way of Portland, San Francisco, Los Angeles, Salt Lake City, Denver and Chicago, in all of which cities he has large interests. He will be back in New York in four weeks, prepared to supervise his various productions for the coming season.

Prior to his departure, application for membership in the National Theatre Owners' Association was made by A. J. and W. L. Busby, managers of the Theatre in Waterloo; Masonic Opera House, Oskaloosa; Odeon Theatre, Marshalltown; Colonial Theatre, Crinnell; Temple Grand Theatre, Creston, Iowa, and various managers of theatres in Michigan, including Stone's Opera House, Flint; the Academy of Music, Saginaw; Post Theatre, Battle Creek, and theatres in Kalamazoo, Bay City and Port Huron, all of which will adopt the "open door" policy.

Others admitted to membership were Will S. Collier, manager of Green's Opera House, Cedar Rapids, Iowa, and the Coldern Opera House, Iowa City, Iowa; Charles Scott, manager of the Lexington Opera House, Lexington, Ky.; Frank A. Gliesea, who controls a chain of theatres in California, including the Yosemite Theatre, Stockton; the Clunie Theatre in Sacramento; the Victory Theatre in San José, and the Bakersfield Opera House, in Bakersfield, and A. F. Flory, manager of the Hanford Opera House in Hanford, Cal.

Albert A. Weis, who controls a circuit of theatres in Texas, Mississippi and adjoining States, last week assumed control of the Grand Opera House, Atlanta, Ga., and the Grand Opera House, Macon, leasing them from Henry L. De Give, who is retiring from the theatrical business. Mr. Weis is a member of the Theatre Owners' Association.

F. F. Proctor and Augustus Pitou, allies of Charles Frohman, Klaw and Erlanger, arranged for a new theatre in Troy, N. Y., where syndicate attractions exclusively are to be booked. Messrs. Proctor and Pitou will be the lessees of the house, which is to be completed on or before Jan. 1. Meanwhile, the syndicate attractions will be booked at the Griswold.

Benjamin Stevens, in behalf of Klaw and Erlanger, was in conference with Edward Mozart, president and general manager of the Mozart Circuit of vaudeville houses, at Elmira, N. Y., on June 21, the result of which was given out in a statement by Mr. Mozart, who said:

"Mr. Stevens and myself came to no final agreement. Business was talked between us and naturally that business concerned arrangements whereby the big syndicate productions may appear at the Mozart Theatre. As soon as anything definite transpires the public will be informed."

An interesting and apparently critical situation has developed in Harrisburg, where Nathan Appell is reported to have sold his half interest in the Majestic Theatre to Klaw and Erlanger.

The Majestic, together with a number of other theatres, was owned jointly by Moses Reis and Nathan Appell. Several weeks ago Mr. Reis disposed of his interests to the Shuberts.

And now the other partner has sold his half to the enemy. What will be the result when these two warring powers lock horns for the control of the Majestic?

It is said that Mr. Appell's holdings did not give him the right to interfere with the bookings and that, inasmuch as Mr. Appell could not sell what he did not possess, Klaw and Erlanger will be equally powerless to dictate the policy of the Majestic.

On the other hand, there is a possibility that Klaw and Erlanger may not be so modest and retiring as Mr. Appell. They have never shown any disposition to become silent partners and the probabilities are that when they took over Mr. Appell's share in the enterprise—a 50 per cent. share—they had a thorough knowledge of what their rights would be and meant to exercise them to the fullest extent.

Here is something from the El Paso (Texas) *Herald* of June 23, which will be read with interest by the members of the theatrical syndicate. The paper reviews the season's prospective offerings and names the attractions already booked by Manager Frank Rich, who has recently joined the Cort-Shubert combination. Among the list are such well-known syndicate cards as The Dollar Princess and The Arcadians (Frohman), Rose Stahl in The Chorus Lady and The Third Degree (Henry B. Harris), Lillian Russell, The Fortune Hunter and The Girl from Rector's. Yet the *Herald* enumerates these among the independent attractions as blithely as if there were no war to the knife between the theatrical factions, and declares: "All these are Shubert or independent shows, as the trust has so far made good its threat not to book any shows with any house playing independent attractions."

Whatever the meaning of this may be, if it is not based upon an error of some kind, there is war in the Northwest between the local managers of theatres in Minnesota. C. A. Marshall is the manager of the Duluth Theatre. L. N. Scott is the manager of the two theatres in St. Paul and Minneapolis. The former is a member of the National Theatre Owners' Association. The latter remained loyal to Klaw and Erlanger and promptly went to Duluth to get a theatre ready in which the syndicate attractions may be booked next season.

Marshall is now retaliating. He was reported in St. Paul June 21 investigating matters with a view to getting control of the Shubert theatres in the Twin Cities and having them appraised in time for a conference with John Cort, who is expected there. At this conference it is to be decided whether Mr. Marshall will lease or buy outright the Shubert houses in conjunction with the National Theatre Owners' Association. To the Minneapolis *Dispatch* Mr. Marshall said:

"L. N. Scott, of St. Paul, is building a theatre in Duluth, and I venture to say that it is going up at the request of Erlanger. At any rate he is breaking into my territory. So, taking advantage of Mr. Scott's move, I am here to see what I can do in St. Paul and Minneapolis. Duluth is a town of only 85,000 people, while there are more than half a million in the Twin City, and if Duluth can support two first-class playhouses I guess St. Paul and Minneapolis should."

Karl St. John Hoblitzelle, of St. Louis, president of the Interstate Amusement Company, spent a day in Little Rock, Dallas and other southwestern points recently and told the *Democrat* that five new legitimate theatres are now being erected in the Southwest, the aggregate value of which will be more than $1,000,000. In these theatres will be produced the Klaw and Erlanger attractions, under the direction of the Interstate Amusement Company, but without connection with the vaudeville houses in these cities. Mr. Hoblitzelle stated that theatres are being erected at Fort Worth, Galveston, Dallas and San Antonio and that the value of the cheapest of these houses is $200,000, exclusive of the real estate. The building at Houston will cost more than $300,000. The reason for building new theatres in the places mentioned, he said, was that the legitimate houses in each of them had been secured by Weis, an ally of the open door faction.

TO ENTERTAIN BERNHARDT.

One of Many Activities of the Professional Women's Club of Boston.

When Sarah Bernhardt reaches Boston this Fall she will be tendered a reception by the Professional Women's Club, which has many actresses enrolled as members. An invitation has also been extended Ellen Terry by the club president, Marion H. Brasier. Lillian Lawrence, who played last week at Keith's, was presented with many flowers, the club sending a large cluster on opening night, and many members were "in front." In one of the boxes was Ethel Grey Terry, a daughter of Lillian Lawrence, and who played all Winter in The Lily at the Stuyvesant-Belasco. Miss Terry is being entertained in Boston, where she is widely beloved by early school and convent mates and the theatre-going public.

Among dramatic members of the club now abroad are Adrienne Augarde, Corah Adams, Lillian Russell, Susanne Leonard Westford, Olga Nethersole and Fanny Ward. Elvira Leveroni and Alice Nielsen, of the Boston opera company, are also on the other side. Recent additions to the club include Charlotte Hunt, who is managing her own stock company at the Majestic Theatre, and playing as well; Kathryn Purnell (in private life Mrs. Janette), now out at head of her own company; Gertrude Blanchard Randall, so long connected with the Boston Museum Stock company; Marie Celeste Stranahan, former light opera singer; Annie Andros Hanley, playwright, composer and coach; Mrs. Lionel Marks (Josephine Preston Peabody), playwright, winner of the prize play, The Piper, now being given at Stratford-on-Avon, where Mrs. Marks is spending the Summer; Marie Corelli, the author; Jeannette Bell Ellis, dramatic soprano; Rose Garrity, famous violinist; Katherine Hunt, composer of children's songs; Clara Towyll Nelson, daughter of the founder of the New England Conservatory, and Bell Yeaton Renfrew, founder and leader of the Bostonian Orchestra of women.

One of the most ambitious undertakings of the club is the reception to be tendered the National Education Association at Hotel Somerset July 5, from 4 to 6. President Taft and former President Roosevelt are especially invited guests. Mary Young Craig is one of the ushers and Kate Ryan is to be in one of the receiving groups. A novelty will be a group of men guests representing all the professions. John Craig for the dramatic. The club has had many brides of late, and thirty-six members are on the continent for the Summer. Mr. and Mrs. John Craig are at their Summer home at Marblehead.

MARION HOWARD.

MR. FROHMAN'S NEW PROJECT.

Charles Frohman is projecting another interesting departure in international theatricals. He intends to establish a system of exchange between New York and London, Liverpool and Manchester, and possibly Paris, making these practically a part of the same circuit as Chicago and Philadelphia. London is to be treated precisely as an American city.

The first of the long list of attractions that will be interchanged between London and New York will be Henry Miller and his company in Her Husband's Wife, which was recently seen at the Garrick and the Criterion Theatres.

Hitherto Mr. Frohman has occasionally brought over entire English companies, notably Marie Tempest's and Sir Charles Wyndham's, but never before has he exported a huge American company in a body. His present plan is to replace each English company in America with an American company in England, allowing each to return home at the end of the tour.

BEATRICE FORBES-ROBERTSON MARRIES.

Thursday morning the *Teutonic* brought Beatrice Forbes-Robertson to New York from London and immediately on arriving Miss Forbes-Robertson, who is a niece of J. Forbes-Robertson and was a member of the New Theatre company last season, was married to Swinburne Hale, a New York lawyer at 20 John Street. Mr. Hale met his prospective bride at the pier and together they went to the City Hall, where they got a marriage license. They were then married at the Church of the Ascension by the Rev. Percy S. Grant. On their return from their wedding trip they will live at the Raleigh on Ninety-second Street. Mrs. Hale will not be with the New Theatre next season, though she may return to the stage under other management. She asserts that she will not go on any road tours.

PLAY CONTEST WINNERS.

Garrowaya, Ltd., N. Y. C.
Aida Rivers, Winner of the Contest.

THE MIRROR has presented subscriptions to this journal to Aida Rivers, whose list of plays contained twenty-one of the twenty-five which by consensus of opinion the readers of THE MIRROR had decided to be the most frequently acted in this country, and to Adelle Leonard and Sheldon Kinnecom, who were tied for second place, each having named twenty of the twenty-five. A post-office ruling prevented THE MIRROR from offering the cash prize originally planned to be awarded to the successful contestant.

"I see with pleasure and with the greatest surprise that my list of plays was the one which contained the most of the winners," writes Aida Rivers from McKeesport, Pa. "I feel that I must thank the other contestants for refraining from mentioning more than twenty. I expected that there would be quite a number who would name all twenty-five plays, and I thought that I would name about twenty-three.

"I did give the matter some study, however," continues Miss Rivers, "and made out two lists, and finally decided on the one which I sent in, which was lucky, since the other one, I find, had but nineteen of the winners in it. It is evident from the way in which the results of the contest are tabulated that the judges were very painstaking and thorough in analyzing the votes, and the results therefore have much greater value than they would otherwise have.

"Managers can see, especially stock managers, which plays are the most successful, not only for the first twenty-five, but for the remainder of the list, and it is particularly interesting to compare the modern plays which won a place in the list with other modern plays and with those which are of earlier workmanship.

"I almost feel like turning playwright myself with such an array as this before me. I think a good scene to start with would be an interview between that post office man who said it was a lottery and myself. If he would not make a good heavy I don't know who would. THE MIRROR is to be congratulated on the idea of the contest and on the interesting way in which it has been conducted. I think it ought to be made a feature from time to time, say, about every ten years, to see what plays are still holding their own."

THOMAS E. MURRAY RETURNS.

The *Arabic*, which reached New York June 27, brought back to this country Thomas E. Murray, of Boston, who for the past fifteen years has been playing leading comic roles in England. He and Mrs. Murray will spend the Summer at Mount Clemens, Mich., returning to London in September. At the expiration of his foreign contracts in 1912 Mr. Murray will return to America for good. He has played with much success in both musical comedy and vaudeville.

HUGH FORD ABROAD.

Hugh Ford, general stage director for the Lieblers, and George Tyler, of the same firm, are taking an automobile trip through Europe. When last heard from they were at Oberammergau during the performances of The Passion Play.

BOOKS and MAGAZINES

THE BARD OF MARY REDCLIFF and PLAYS AND SONNETS. Two volumes. By Ernest Lacy. Illustrated autograph edition. Printed by Sherman and Company, Philadelphia.

The two volumes contain three plays and a collection of sonnets. Besides the five-act tragedy above named, which fills a volume by itself, they are Rinaldo, the Doctor of Florence, and Chatterton. The former is also a five-act tragedy. The latter is in one act. Both have been presented on the stage in Boston and elsewhere, the late Joseph Haworth appearing in one and Julia Marlowe in the other—the male character of Thomas Chatterton. This seems to be a favorite character of Mr. Lacy, for the unhappy poet is also the hero of The Bard of Mary Redcliff.

These two volumes are the work not only of a poet of singular delicacy and translucence, but of a poet with the true dramatic instinct. While Rinaldo, with its five acts and split-up scenes, smacks of the Sheridan Knowles school of drama in verse, The Bard is a romantic drama of the life of Chatterton, ending in his death by self-administered poison, with one act to each scene and a far more individual treatment.

The five-act play is doomed. It was the vogue incident to other theatrical conditions than prevail to-day. This, however, does not detract from the interest, remarkably well sustained; the excellent differentiation in the denotement of the characters; the splendid portrait of the boy-poet in his native Bristol; his struggle for recognition in London, and his melancholy end in despondency and poverty.

The whole treatment is vigorously dramatic. The atmosphere is well given, and Chatterton appears in the glow of a buoyant, airy, fresh and vigorous imagination. The blank verse is never labored, but flows in a rippling stream of measured English that should trip lightly enough from the tongue of an eloquent actor. Indeed, Mr. Lacy is a master of the iambic pentameter. Few poets in English can be quoted who equal his easy style, his eloquence and charm of fancy. In more than a dozen pages his bounding verse suggests Shakespeare, without aping him, and without continually lugging in archaic phrases to eke out a halting line.

The story of the play is sweetly pathetic, without being harrowing. The light-hearted departure of the boy from Bristol on the London stage to try his fortune contrasts finely with his last moments of shattered hopes. It has the true vein of tragedy.

Rinaldo has the depressing gloom of violence and bloodshed and in all but the writing, perhaps, is inferior to the other, while Chatterton again finds the poet in a congenial atmosphere of character and story. It treats the closing scenes of the poet's life in a manner distinct from that of the Bard, although adhering to the characters of Bertha Burgum and that of her father, as well as the locality, incident to his career. The scene is a garret in good Mrs. Angell's lodging house in Brooke Street, London.

The portion devoted to the sonnets is characterized by the same poetic refinement and virility as those which distinguish Mr. Lacy's dramatic writings.

THE STORM BIRDS, by Schroeder Davis. New York: Moffat, Yard & Co.

This is not only a stirring novel of adventure and intrigue, dealing with the preliminary stages of the war between the United States and Spain, but an exposure of the diplomatic cabals and international manoeuvres on the Washington chessboard, which were involved with that historic event. Under the guise of a novel which deals with the love affair of a young American naval officer, his mission to Cuba, the blowing up of the *Maine*, and the events growing out of that tragedy, the author reveals what comparatively few persons know to be the truth about the motivation of the great conflict behind the scenes of official Washington. Much is here told in the form of fiction, which would excite endless controversy in international circles if advanced as cold facts in the form of an essay. This is particularly true as regards the conference and activity of the concert of European diplomats on the eve of the war, their bearing toward one another and the attitude of their countries toward the United States in the famous attempt to prevent Uncle Sam from crushing Spain—an occurrence that has long been confused with conflicting theories and false information in the minds of the public. This, however, forms only the background of the story, which moves by rapid stages from one stirring episode to another in the career of Lieutenant Commander Stewart Blake, who figures both as an agent of the Government and a chivalrous lover in these pages, and stands out in strong contrast to the person of the sinister Ybarra, of the Spanish Legation, his rival. The story is obviously written by one who has a long and intimate acquaintance with the inside workings of Washington and whose style throughout is fluent and absorbingly interesting.

BOXBOSS, by F. P. Savinien. New York: Broadway Publishing Company.

A little, unpretentious volume of very bright poems. The printing is anything but attractive, but the delicate verse deserve attention. The author writes in graceful, flowing measure and shows imagination and power. Some of the topics of Psycosophy, Hate, Eros, Lullaby, Death, Luna, Diana, Capitola, Zella, Anomaly, Woman, etc., all quite moral and quite interesting.

BISHOP POTTER, THE PEOPLE'S FRIEND, by Harriette A. Keyser. New York: Thomas Whittaker, Inc., Publishers, Bible House.

The author was secretary of the C. A. I. I., of which the late Bishop Potter was president, and she had thus opportunity to study the subject of her book at close range. This is a carefully collected lot of documents, speeches, comments and letters of the Bishop on many live topics, such as the relation of capital and labor, tenement house reforms, Actors' Church Alliance, civic federation, the children, etc., in the discussion of which Bishop Potter denoted such great lucidity and exercised such far-reaching influence.

The author has made the compilation and her comments with the enthusiasm of a devotee. She believes that Bishop Potter was the greatest citizen of this country. "I have racked my brain in vain," she writes, "to discover any one so many-sided and able to touch the people in so many ways."

The little volume is compactly printed, attractive and numbers 196 pages. Price $1; by mail, $1.10.

NEW THEATRE FOR BROOKLYN.

Percy G. Williams, of the Orpheum Vaudeville Circuit, has filed plans for a new theatre in Brooklyn with the Superintendent of Buildings. The theatre, which is to be at Broadway and Howard Avenue, Brooklyn, will seat 2,232 persons. The prices of admission will be lower than at the other houses of the same circuit. It is estimated that the net profit with a house of 2,232 filled seats will equal that of smaller houses with higher prices. The house will be called the Bushwick.

FIRE AT ALLENTOWN, PA.

The vaudeville season at Downey Park, Allentown, Pa., was brought to a sudden termination by the destruction of its theatre by fire, on June 20. Soon after the last curtain of the afternoon performance and during a heavy storm of thunder and lightning the building was struck and entirely demolished. Charles Grant, who was presenting a trained dog act, remained in the building until too late for escape by the stairs and was forced to jump fifteen feet from a dressing room window.

ANOTHER THEATRE FOR NEW YORK.

A lease has been executed between Henry B. Harris and Jesse L. Lasky and Wertheim, Kerbs and Stein, whereby the latter will build and have ready for occupancy on Dec. 1 a theatre to be located at 206-208-210-212 West Forty-sixth Street. Herts and Tallant are the architects. Jesse L. Lasky is to have active charge of the theatre. The building is to cost $200,000.

PRIVATE SECRETARY REVIVAL.

Charles Frohman announced the revival of William Gillette's The Private Secretary, a comedy in which Mr. Gillette first appeared in 1884. Mr. Gillette will have his original role of the Rev. Mr. Spalding. The play when first produced ran for twenty months at the old Comedy Theatre.

VACATION FOR NED WAYBURN.

For the first time in a dozen years Ned Wayburn, general stage director for Lew Fields, is taking a vacation. Mr. Wayburn, accompanied by Mrs. Wayburn, left the Broadway Theatre at one o'clock Wednesday afternoon. Many of the chorus girls from the Broadway musical comedies were present to see the automobile party start. Mr. Wayburn will first go to Lake Placid, where he will visit Victor Herbert at Camp Joyland. The party will then continue its itinerary. The towns visited include Poughkeepsie, Kingston, Catskill, East Windham, Cairo, Oneonta, Hotel Kaaterskill, Schenectady, Saratoga, Lake George, Saranac, Lake Placid, Paul Smith's, Plattsburg, Burlington, Vt., the Berkshires and then through the Housatonic Valley back to New York. Mr. Wayburn is making the trip to Lake Placid to consult Mr. Herbert in regard to a new opera, When Sweet Sixteen, which Mr. Herbert and George V. Hobart are writing for Lew Fields.

VIOLA ALLEN HEARD FROM.

Viola Allen writes from Constantinople that she is on her way still further east. After a few weeks' visit with Mrs. Crawford, wife of the late novelist, F. Marion Crawford, at the Crawford villa in Sorrento, Italy, Miss Allen left June 5 for her trip eastward. She will visit Athens, Smyrna and several of the more important cities of Asia Minor before her return to New York. She is due to begin her second season in The White Sister in September. Later in the season she will have a new play, the name of which has not yet been announced. Miss Allen writes interestingly of the London and Paris successes which she witnessed, including The Bluebird, Alias Jimmy Valentine, Gertrude Elliott in The Dawn of a To-morrow and Chantecler. She also saw The Passion Play at Oberammergau.

CARL GANTVOORT'S NARROW ESCAPE.

Carl Gantvoort, leading baritone of the Manhattan Opera company, at Rorick's, Elmira, N. Y., narrowly escaped serious injury during the first performance of Fra Diavolo June 27, in which he assumed the title-role. In the last act Fra Diavolo is shot by Lorenzo and is supposed to fall from the rocks and roll down a long incline to the stage. Mr. Gantvoort miscalculated in some way and missed the incline, plunging headlong to the stage, a drop of some eight feet, and landed on his neck. The curtain was rung down, cutting off the last few lines of the opera, but immediately was raised to assure the audience that Mr. Gantvoort was not seriously hurt.

MR. AND MRS. W. A. BRADY SAIL.

On the *Lusitania*, which left New York last Wednesday, were W. A. Brady and his wife, Grace George. Mr. Brady's trip is in response to a cablegram from Frank Curson, the London manager. While abroad Mr. Brady will arrange for the American production, with the English cast, of The Balkan Princess and The Naked Truth, both of which he has acquired. Miss George will make a selection from two plays, one by an English author and the other by a French writer. With this new play Miss George will open her husband's new theatre, the Playhouse, next January. They will witness all the London and Paris successes.

KEITH'S TOLEDO HOUSE BURNED.

At Toledo, O., the Lake Erie Park and Casino Theatre, where Keith's vaudeville was holding forth, was completely destroyed by fire Saturday night, June 25; an open air performance was given on Sunday by the performers booked for June 26-July 2. Manager Shapira announces that work will be started at once on an airdome, in which the management will continue the season.

GOING UP IN THE WORLD.

Mr. and Mrs. George Barr have joined the suburban army, having purchased several acres in New City, Rockland County, New York, upon which are two houses, barns, chicken and pigeon houses, and fruit of all kinds. The Barrs are going up in the world, the elevation being 800 feet.

THE CHOCOLATE SOLDIER IN LONDON.

By arrangement with Hans Bartsch, representing Felix Bloch Erben, Berlin, Fred C. Whitney will present The Chocolate Soldier in London next Fall. He is now on his way to Europe to make the preparations for this production.

OLD-TIME FAVORITES.

Chas. D. Fredericks & Co., N. Y. C.

Marietta Ravel.

Marietta Ravel, when but a child, learned the arts of dancing, tight rope performing and pantomimicry. She appeared professionally in Europe as well as in America. She was regarded as an exceptional artist and became very popular. In 1862 she was married to the late prominent theatrical manager, Martin W. Hanley, who subsequently directed her career as a dramatic star, presenting her in The French Spy, The Dumb Boy of Manchester, The Wept of the Wish-Ton-Wish, a play written expressly for her, called Jartine, and other mediums. She was before the public as a star for several successful seasons. Mr. Hanley embarked in other amusement enterprises besides the management of his wife, that attained to such prosperity that, considering her domestic cares as well, he felt justified in retiring Mrs. Hanley (then the mother of two sons) from public life, which he did. Mrs. Hanley is now residing in this city.

THE MAN FROM HOME TAKES VACATION.

William Hodge and The Man from Home, which has enjoyed a run of twenty-six weeks at the Park Theatre, Boston, will close for a short vacation next Saturday night, July 9. The play has had a remarkable run for Boston, averaging $9,000 receipts on the week.

CURRENT AMUSEMENTS.

Week ending July 9.

ACADEMY OF MUSIC—Corse Payton Stock in The Girl of the Golden West—473 times, plus 12 times.
ALHAMBRA—Vaudeville.
AMERICAN ROOF—The Barnyard Romeo and Vaudeville.
ASTOR—Seven Days—35th week—273 to 281 times.
BIJOU—Vaudeville and Moving Pictures.
BROADWAY—The Summer Widowers—5th week—30 to 37 times.
CASINO—The Mikado—6th week—36 to 42 times.
CIRCLE—Vaudeville and Moving Pictures.
COLUMBIA—College Girls Burlesquers—4th week.
CRITERION—Closed July 2.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Closed July 2.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—10th week—64 to 71 times.
HURTIG AND SEAMON'S—Vaudeville and Pictures.
JARDIN DE PARIS—Follies of 1910—3d week—14 to 20 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Closed July 2.
LINCOLN SQUARE—Vaudeville and Pictures.
LYRIC—Louis Mann in The Cheater—2d week—6 to 13 times.
MAJESTIC—Vaudeville and Pictures.
METROPOLIS—Vaudeville and Pictures.
MINER'S BOWERY—Stock Burlesque.
MURRAY HILL—Vaudeville and Pictures.
NEW AMSTERDAM—Girlies—4th week—28 to 33 times.
PLAZA MUSIC HALL—Aborn Opera Co. in The Mikado.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—Matinees.
WEST END—Vaudeville and Pictures.
YORKVILLE—Vaudeville and Pictures.

LONDON STAGE NEWS

Signs and Portents That Business Will Improve—A Few Very Successful Plays on the Boards—What Is Promised Before the Season's Close.

(*Special Correspondence to The Mirror.*)

LONDON, June 25.—At the moment of mailing there are, I am glad to say, signs and portents that business is about to improve in theatrical and other entertainment circles. This improvement is due to the fact that the royal mourning for the late King Edward is to be relaxed forthwith and half mourning is to rule in the circles most concerned. Certainly it is high time that all extreme measures as to this mourning should be relaxed, for it has played havoc enough with all businesses, trades and professions. Why, even at Ascot, usually one of the most joyous of society's *al fresco* gatherings have been held this week with throngs of the swaggerest swells, all habited in "inky cloaks and customary suits of solemn black," or the equivalent to Hamlet's description thereof.

At present, however, there is not much new to chronicle as to theatrical productions. In point of fact, by the time that theatrical business can properly improve the theatrical season as such will be closing down until the Fall.

The most successful of the recent new plays in this city are Alias Jimmy Valentine, at the Comedy (the last play the late King Edward saw); The Speckled Band, Sir Arthur Conan Doyle's strong and shudderful Sherlock Holmes-cum-Snake melodrama, at the Adelphi, and The Girl in the Train (adapted from Die Geschniedene Frau), at the Vaudeville.

There are some really splendid pieces of acting in these plays, notably Gerald Du Maurier's Jimmy Valentine, Lyn Harding's maniacal, serpent-using murderer, and H. A. Saintsbury's Sherlock Holmes in The Speckled Band, and Clara Evelyn's jealous wife, Robert Evett, as the suspected lover, and Phyllis Dare's alleged co-respondent and Huntley Wright as the watched husband in The Girl in the Train.

Charles Frohman's repertory theatre season ended at the Duke of York's June 27, and the next Monday The Dawn of a To-morrow (with Gertrude Elliott and company) was transferred thereto from the Garrick.

Martin Harvey withdrew his Richard III. from the Lyceum to-night and substituted for that tragedy The Breed of the Treshams. Lewis Waller will in a few nights' time replace Don Cæsar de Bazan, at the Lyric, with Miss Elizabeth's Prisoner.

On June 23 at the Garrick Weedon Grossmith put forward a new bandit farce-comedy, entitled Billy's Bargain. Miss Fortescue, the heroine of the famous Fortescue *vs.* Lord Garmoyle breach of promise case, a quarter of a century ago, appears as an American stepmommer in Billy's Bargain.

Speaking of weddings, the sweet singing Isabel Jay, of the Prince of Wales' Theatre musical plays, has just been betrothed to Manager Frank Curzon, of that theatre and of Wyndham's.

Alias Jimmy Valentine will celebrate its 100th performance at the Comedy on June 29.

Before visiting America, under the direction of Klaw and Erlanger, Fred Terry and Julia Neilson will visit the provinces for a six weeks' tour with The Scarlet Pimpernel and Henry of Navarre. They open at Manchester on Aug. 22; Leeds, Hull, Bristol and Birmingham to Follow. On Oct. 8 they sail from Tilbury by the Atlantic Transport Line, opening on Oct. 24 at the New Amsterdam, New York, with The Scarlet Pimpernel. Henry of Navarre will also be played during the American tour. On their returning to London the beginning of next year Mr. Terry and Miss Julia Neilson will produce at the New, The Popinjay, by Boyle Lawrence and Frederick Mouillot.

Among those from America now in London is Vincent Sternroyd, who is enjoying a short vacation. Mr. Sternroyd had a strong inducement offered him to extend his stay in London in the shape of an offer from Sir Herbert Tree of a part in the Autumn production at His Majesty's. But as Mr. Sternroyd possesses a contract with Henry Savage, he has to return to New York to take up his engagement under the Savage banner.

Recently in the House of Commons Robert Harcourt asked the Home Secretary whether he had considered the report of the Joint Committee on Stage Plays (censorship) and Licensing, recommending, *inter alia*, that a single license should be granted to both theatres and music halls, and that the existing obligation to obtain the sanction of the Lord Chamberlain to the performance of stage plays should be abolished; and whether he proposed to introduce legislation accordingly. Mr. Churchill, in reply, said that the report was under his consideration.

A deputation from the Society of West End Theatre Managers waited on the London County Council recently and laid before the Council the views of the society on the subject of stage plays in clubs. Ten members were selected to attend. Those present were Sir Charles Wyndham, who acted as spokesman; Edward Terry, Frederick Harrison, Frank Curzon, J. M. Gatti, W. F. Fladgate and J. E. Vedrenne. George Alexander was present for the London County Council.

A. E. Matthews will visit America in August for the production there, by Charles Frohman, of an adaptation by Winchell Smith of Anstey's novel, "Love Amongst the Lions." The play will, later on, be produced in London.

On June 14 The Whip reached the 200th performance of its revival at Drury Lane. This drama of Messrs. Raleigh and Hamilton promises to break records at this historic playhouse. When Drury Lane was under the management of Sir Augustus Harris The World, by Merritt, Pettit and Harris, ran for 120 performances, and on two revivals ran again respectively for thirty-six and seventy-two performances. The Whip, on its original production, had 120 performances, and gave way to accommodate the annual pantomime. Yet a greater run than The World's was that of Ben-Hur, produced at Drury Lane by Klaw and Erlanger in 1902. The Wallace play in fact achieved the largest run on record at Drury, 122 performances, and had to give way to the institutional pantomime.

The shortest runs at Drury Lane were those of A Sailor and His Lass (forty-eight performances) and The Royal Oak (sixty-two performances) in Sir Augustus Harris' time.

Mem: Wyndham's will presently become the theatrical home of our newest actor-manager, Gerald Du Maurier, and Charles Hawtrey will anon start management at the Prince of Wales.' More anon. GAWAIN.

P. S.—Sundry popular Americans have recently arrived, viz., Paul Wilstach, Gertrude Bryton, the popular soubrette, and Ada Patterson.

GUS SOHLKE'S PLANS.

Gus Sohlke is in New York to fill engagements for the various attractions of B. C. Whitney. He is also booking his own attractions. The Bama Bama Girls will open on the Orpheum Circuit July 10. Jimmie Lucas has been especially engaged; also Josephine Fields. Mr. Sohlke has added a special feature to the Bama Girls called the Comet. Mr. Sohlke has copyrighted the Comet sensation. Alice Yorke and her six Scotch laddies have been booked for the East, United Booking time, starting in Buffalo. Mr. Sohlke's other attraction, Clara Belle Jerome in Joyland, will open early in August, covering a period of forty weeks. He has just engaged Adelle Oswald, prima donna of My Cinderella Girl, playing at present in Chicago, for vaudeville, commencing on the Orpheum time the middle of August. Mr. Sohlke has been re-engaged by B. L. Whitney for the next two years. Mr. Sohlke's new production for Mr. Whitney will take place at the Whitney Opera House in September.

PEOPLE'S AMUSEMENT COMPANY'S PLANS.

Melvin G. Winstock, general manager, announces that the People's Amusement Company, of Portland, Ore., will expend from $50,000 to $75,000 in a moving picture house in Spokane, Wash. The company owns and operates twenty-one theatres in the Northwest and will within a short time add three in Salem, three in Eugene and ten in Spokane and other cities in Washington, making a total of thirty-seven. Ten of these houses are in Portland, three in Seattle and others in Caldwell and Nampa, Ida.; Astoria, Albany, The Dalles and La Grande, Ore.

AN ACTIVE MANAGER.

The Many Enterprises of Henry B. Harris for the Coming Season.

The Hudson Theatre will open its eighth season early in August, when the run of Frederic Thompson's production of The Spendthrift, which temporarily closed for the Summer on June 25, will be resumed. Following this attraction Mr. Harris will present at this theatre Helen Ware, launching her as a star in a new play, Between Two Fires, the authors of which are Anna Alice Chapin and Robert Peyton Carter. The play was originally called Delia of the Secret Service.

Robert Edeson will go on tour, opening early in September in Where the Trail Divides, a new play by Mr. Edeson, suggested by Will Lillibridge's novel of that name. Mr. Edeson's appearance in New York with this vehicle will be made later in the season. Boston has already seen it.

Rose Stahl will again go on tour, opening early in September in James Forbes' comedy, The Chorus Lady, until the first of the year, when she will come into New York in a new play, as yet unnamed, written by Charles Klein.

Elsie Ferguson will be seen in a new play, A Matter of Money. She will open out of town, and after a short tour will come into New York.

Hedwig Reicher will be sent on tour as a star in Martha Morton's play, On the Eve, adapted from the German of Leopold Kampf. Miss Reicher will also appear in New York later in the season in a new play which Mr. Harris has contracted for.

James Forbes' farcical comedy, The Commuters, which had a preliminary tour last Spring, will be the opening attraction at the Criterion Theatre on Monday, Aug. 15. A Western company will also be organized, opening in Chicago the latter part of October for a run.

At the Republic Theatre, formerly known as the Belasco, Mr. Harris will present for a run, beginning Monday, Aug. 22, Winchell Smith's newest comedy, Bobby Burnit, with Wallace Eddinger featured in the title role. This play, it will be remembered, first ran as a serial story by George Randolph Chester in a well-known weekly publication.

Early in October Mr. Harris will present at the Savoy Theatre Edgar Selwyn's new play, The Country Boy.

Ruth St. Denis, whose interpretation of Hindoo dances was one of Mr. Harris' attractions last season, in addition to the dances shown by her last year, has added to her repertoire several new terpsichorean novelties. One of them is an Egyptian dance, the period of which is laid in the first century of the Christian era. She has also evolved a Japanese dance based on a historical incident in the early history of the Chrysanthemum Kingdom. Miss St. Denis will be seen early in the season in a series of matinee performances at the Hudson Theatre, and will afterward go on tour, visiting the principal cities of the United States.

Edmund Breese will be starred in a new play which it is expected will be seen in New York around the holidays.

Mr. Harris has arranged to present Frank J. McIntyre, remembered for his Bob Blake in James Forbes' comedy, The Traveling Salesman, in a new play entitled Snobs. The production will not be made until the Spring, as Mr. McIntyre has contracted to appear in The Traveling Salesman up to that time.

During the coming season Mr. Harris will make a production of Percy Mackaye's The Scarecrow, with Edgar Selwyn as a star. The Scarecrow is a tragedy of the ludicrous suggested by Hawthorne's "Mosses from an Old Manse."

Two companies of The Traveling Salesman will be sent on tour, in which the same casts as have appeared in these companies heretofore are retained. The same is true of The Third Degree, which will also be represented by two companies.

The Lion and the Mouse will begin its sixth season early in September, and be represented by two touring companies.

Besides these activities Mr. Harris will assume the management of new theatres in Providence, Schenectady, Albany, Scranton and Wilkes-Barre, all of which are to be ready for occupancy by Jan. 1.

Mr. Harris also will direct the policy and book attractions for Jackson's Theatre, Bridgeport, Conn.

HAS LEFT THE STAGE.

Mrs. Isabelle Erhardt Lee, who first appeared on the stage two years ago with John Drew, and later was with Laurence Irving in The Affinity, was married June 24 to Frank Herbert Goldsmith. Mrs. Goldsmith has left the stage. Mr. and Mrs. Goldsmith will live abroad.

MISS ANGLIN AS ANTIGONE.

This Popular Actress Gives a Notable Performance at the Greek Theatre, California.

According to glowing reports from California the performance of Sophocles' tragedy, Antigone, in which Margaret Anglin played the title-role, at the Hearst Greek Theatre, on the campus of the University of California, proved an event of supreme interest. The play was given Thursday evening before 8,000 spectators. The impression was profound and the performance delighted a majority of the thoughtful audience, which found much to praise in the inspired acting of Miss Anglin.

Nature favored the performance with a clear starlit night, cooled by bay breezes that one might have fancied had come rippling over the Aegean. The subdued lights, the broad sweep of the action; the deep, sonorous reading of the lines, the Mendelssohn music, sung by a chorus of forty-five male voices and played by an orchestra of seventy-five instruments, all combined to lend a charm that carried the audience in fancy back over twenty-four centuries to the days of Sophocles.

Plumtre's blank verse version of the tragedy was used. The mask and cothurnus of the Hellenic actors were not used, but in other particulars effort was made to adhere to Grecian customs.

Miss Anglin's greatest scene was her recital of the Ode to the Tomb. She was given splendid support

One account says that Miss Anglin's portrait of Antigone's indignity, authority and pathos was superior to anything she had ever done. She showed complete mastery of "the grand manner" without for a moment losing her sense of reality. In every line true womanhood, inspired to sombre courage by noble grief, is as she enacted it. Twenty-five centuries sweep lightly across the woman soul and leave it as it was. Antigone is immortal, and Miss Anglin's interpretation was conceived in large, unhurried and majestic conviction of this truth.

Eugene Ormonde gave a convincing and distinguished picture of Creon, the unjust and choleric King. As it was given under university auspices and amid neoclassic surroundings, the question will be raised as to what extent the performance simulated "the glory that was Greece's." Broadly speaking, as to its general effect and in spirit it was Greek. In minor particulars and in externals of method it was modern.

The colonnade stage of the theatre was used without adornment, except for green boughs at either end to limit its great width, a stone altar in the centre, and two bronze doors, which, swinging open, disclosed the vista of Creon's palace. The costuming, however, fully made up for this modesty of setting, and disclosed a warm combination of purples, blues, reds, bronze and gold. The chorus moving on and off the stage added agreeable movement to the action of the play, and their voices were supplemented by twice as many more concealed in the orchestra pit.

The cast was as follows:

Creon	Eugene Ormonde
Hamon	Howard Sull
Tiresias	John B. Crawford
Phocion	Halbert Brown
Cleon	Eugene Shakespeare
Choryphaeus	Walter Howe
A Boy, guide to Tiresias	Raymond Hackett
Eurydice, Queen of Thebes	Margaret Gordon
Antigone, daughter of Oedipus	Miss Anglin
Ismene, daughter of Oedipus	Frances Jordan

The play was produced under the direction of George Riddle, of Cambridge, who was identified with the Greek play productions at Harvard.

COMEDIAN KNOCKED OUT.

To add to the realism of Leah Kleschna, which the Poli Stock company in Springfield, Mass., was presenting last week, William Stuart, who played the part of Schram, asked Hugh Gibson, who played Kleschna, to strike him hard in the face. Mr. Gibson, who is powerful and was under a nervous strain, accidently struck a nerve in Stuart's face, Tuesday afternoon, and paralyzed one side of Stuart's body. Comedian Kelly finished the performance. Stuart recovered sufficiently to appear at the evening performance.

GRAND OPERA BASEBALL.

The employees of the Metropolitan Opera House met and defeated the employees of the Boston Opera House at a game of baseball in the American League Baseball Park June 29. The score was 7 to 2. In the first game of the series played in Boston, Tuesday, June 28, the Boston team defeated the New Yorkers. A third game to decide the championship will be played later.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Joseph P. Galton has been re-engaged for his original role of Senor Patigo in Havana next season.

E. L. Hertzog and R. H. Rudisail have leased for a term of years from J. T. Harris the theatre on North Church Street, Spartanburg, S. C., and will make improvements for next season.

Every Sunday, from July to October, from four to five-thirty p. m., a symphony concert will be given at the Theatre of the Castle of Trèvano, Lugano, Switzerland, under the direction of Louis Lombard. The orchestra is composed mainly of professors from the leading royal conservatories of Italy.

Sadie Connelly, the Irish comedienne, well known for many years to members of the profession, and who has been ill for the past year through a nervous breakdown, expects to be back ready for engagement early in the Fall.

Mr. and Mrs. David Miles (Anita Hendrie) are spending the Summer at Many Waters, their 300-acre farm in the Catskill Mountains.

Irene Ackerman and her mother, Mrs. Katherine C. Fay, are at Asbury Park. Miss Ackerman is arranging a course of monologue original readings and will appear at Asbury Park, Elberon, Red Bank, Long Branch, Ocean Beach and the surrounding towns.

Officers for the Chicago Grand Opera company have been selected as follows: Harold F. McCormick, Chicago, president; Charles Dawes, Chicago, vice-president; Otto H. Kahn, New York, vice-president; Charles L. Hutchinson, Chicago, treasurer; Philip M. Lydig, New York, secretary; Clarence H. Mackay, New York, chairman executive directors, and John C. Shaffer, Chicago, vice-chairman executive directors. The performances will be under the general management of Andreas Dippel and under the direction of Campanini. On Nov. 3 the company will begin a ten weeks' season at the Auditorium, Chicago, and later, on Jan. 20, will begin a ten weeks' season in Philadelphia. Beginning Jan. 24 the company will give two series of French opera at the Metropolitan Opera House, New York, on ten consecutive Tuesday evenings.

Perry J. Kelly and Gerald FitsGerald, who have purchased Honeymoon Trail from Mort. H. Singer, have about completed engaging a cast. Fifty people and the complete original scenic production will be carried. Among the principals are Louis Kelso, Fred Wyckoff, Arline Boling, Carl George, Clara Dalton, Rose Gildea and James P. Houston. The chorus will be a feature. Ned Wayburn's Dancing Brownies remain a feature. Honeymoon Trail will open its season Aug. 28 at Peoria, Ill.

The new Rentz-Santley burlesque company, by arrangement with Abe Leavitt, will go out next season under the direction of Jack Mason, the well-known producer of musical comedies. The company will play the Eastern Wheel, opening Aug. 29 at the Columbia Theatre. In the company are Clarence Wilbur, Jimmie Connors, Frankie Bailey, Audrey Lang, Merva Williams, Isabelle Miller, Russell and Reid and Prince and Virginia. James E. Early will manage the company. Joseph Smith will be the advance agent.

Clara Thropp was granted an absolute divorce from A. J. Pickens in Chicago on Friday, June 24.

The company which will support Bessie Abbott in Mascagni's new opera, Ysobel, will be known as the Abbott company. The Lieblers promise an unusual singing and dancing chorus for the production.

The first of the Liebler attractions to open next season is Walker Whiteside in The Melting Pot. Mr. Whiteside's season begins in August in Denver, Colo.

Dustin Farnum has gone to Reno, Nev., for the great fight.

Joe Goldman has been elected manager of the Jefferson Theatre in Jefferson City, Mo., the largest theatre in Missouri.

Nance Gwyn was a passenger on the *Lusitania*, which left New York June 29.

Stapleton Kent, who was with Rose Stahl last season, opened at Perth Amboy, N. J., on July 2, in a sketch called Egypt, written by Grace Livingston Furniss. Miss Perry, who was with Paid in Full, has the leading role. They will play Brighton Beach on the week following.

Bowers, Walters and Crooker are considering an excellent offer made by Melville Stalts to tour the globe with a vaudeville company he is now organising. This team is with Girlies at the New Amsterdam, where they are scoring a big hit at every performance.

H. Maurice Tuttle, of Milwaukee, at present painting the productions at Elitch's Gardens, Denver, Colo., was recently married to Nellie Stirmell, of Milwaukee.

William Norris, the star of My Cinderella Girl, has placed several long runs in Chicago, having created the title-roles in King Dodo and The Burgomaster, also in Babes in Toyland and The Land of Nod, but as My Cinderella Girl is now approaching its two hundredth performance at the Whitney Opera House, and is still drawing crowded houses, he has apparently scored even a greater hit in this musical baseball farce than in any other production in which he has appeared.

Walter C. Jordan, of the firm of Sanger and Jordan and Mrs. Jordan sailed for Europe last Wednesday. Mr. Jordan is going on business for his firm.

Bobby North and the Lambs' Quartette have volunteered for the benefit to be given at Arverne, L. I., July 10, for the Hebrew Infant Asylum.

Armando Seppilli will assist Arturo Tocanini as director of the Italian operas at the Metropolitan this coming season. Signor Seppilli is not new to this country, having appeared here in 1901-2 with the Maurice Grau company. He had also conducted the French and Italian operas of the Savage English Opera company.

Justina Wayne, who is perhaps best remembered as Cyril Scott's youthful leading lady, was so successful as Beverly Calhoun in George Barr McCutcheon's Beverly last season that Delamater and Norris have engaged her for five years. She will play Beverly in the principal cities of the East again next season, supported by identically the same company as last, and the following season will be starred in a dramatisation of a successful novel by a popular author.

It has been definitely decided that "The Trail of the Lonesome Pine," the novel by John Fox, Jr., is to be produced as a play at a leading Chicago theatre. The dramatization is by Robert M. Baker.

Vivian Prescott will have an important role in The Rest Cure, the three-act extension of the vaudeville sketch, High Life in Jail.

Clayton White sailed for Europe Wednesday.

Marguerite Snow, who is equally at home in drama and musical comedy, is at present playing Dulcie Harrington with William Norris in My Cinderella Girl, at the Whitney Opera House, in Chicago. In September she will be featured as Beverly Calhoun in the Western Beverly company. Miss Snow for two seasons was very successful in the title-role of Henry W. Savage's production of The College Widow.

Andreas Dippel, director of the Chicago Opera company, sailed on the *Kronprinz Wilhelm* June 29 for the purpose of engaging singers. Mr. Dippel hopes to persuade Madame Luisa Tettrazzini to appear in his company.

Bernice Henderson has been engaged by Henry B. Harris to support Helen Ware in Between Two Fires.

Jack Johnson, the pugilist, is booked for July 11 at Hammerstein's Theatre.

Mendil Kingston of the vaudeville team of World and Kingston has joined The Follies of 1910.

During the engagement of the Aborn Comic Opera company at the Plaza Music Hall, the Sunday evenings will be devoted to a concert by the Aborn Grand Opera company.

The next George Barr McCutcheon novel to be presented as a play is "Truxtion King," which Mr. McCutcheon has said is his last story of Graustark. Delamater and Norris will present the play in New York early next spring, with a well-known romantic star in the title-role.

Tom Waters has completed an extended booking over the Keith circuit and is now enjoying a well earned vacation with his old friends in the vicinity of Mahanoy City, Pa.

Julia Sanderson left New York Wednesday night, after the performance of The Arcadians, for New London, where she witnessed the Harvard-Yale boat race Thursday afternoon. She returned to New York in time for Thursday evening's performance. Miss Sanderson has seen all the Harvard-Yale boat races for the past seven years.

Orrin Johnson, who will play Larry Brice in James Forbes' comedy, The Commuters, when it opens at the Criterion Theatre on Aug. 15, is spending the Summer in the mountains of eastern Kentucky.

There was no special Fourth of July matinee of The Mikado at the Casino Theatre yesterday. Fritzi Scheff and Christie MacDonald saw Marie Dressler in Tillie's Nightmare. Jeff De Angelis, Andrew Mack, Arthur Cunningham, and William Danforth witnessed the performance of The Jolly Bachelors, and Josephine Jacoby, Christine Nielson, and William Pruette attended the performance of The Cheater at the Lyric.

Fritzi Scheff has taken a residence in Tarrytown, N. Y., for the remainder of her engagement in The Mikado at the Casino Theatre.

Charles Marks' new musical play, Three Million Dollars, will open in Atlantic City July 25. Mr. Marks has named the female members of the chorus heiresses, a somewhat unique title.

De Witt C. Millen has been successful with a few of his short playlets that he has written while in London, England. The Manager, with three characters, and dealing with a stage novice, has been well thought of by Kate Rorke, and will be produced at Guild Hall by her.

The Arcadians, which closed at the Knickerbocker Saturday night, is announced as the opening attraction of the same theatre Aug. 1.

The Morton Comic Opera company made up a purse and presented it to the vaudeville performers who suffered loss of clothing and paraphanalia by fire on June 20, at Downey Park, Allentown, Pa., thus enabling them to settle their bills and reach home.

Janette Reynolds, since the closing of The Jolly Bachelors, is summering at her place in East Derry, N. H. Miss Reynolds has been re-engaged for the Fields forces for the coming season.

The road tour of My Cinderella Girl will begin at the Davidson Theatre, Milwaukee, on Sept. 5, and will embrace all of the leading theatres in the principal cities booked by Klaw and Erlanger, playing extended engagements in each. But few of the one-night stands will be visited this season. At the conclusion of the Chicago engagement Mr. Norris will have appeared in the star roles of different musical productions over one thousand times in that city within the past ten years, a record unequaled by any other artist.

In addition to conducting all of the performances of his new opera Ysobel, in which Bessie Abott is to tour America next Fall and Winter, Pietro Mascagni will direct the orchestra of the new Abott Opera company in a series of symphonic and popular concerts.

At the St. Joseph, Mo., Airdome (C. U. Philley and R. Van Houten) the William Grew Stock company presented Way Out West and His Father's Wife, June 19-25. Both plays were exceptionally well received and presented. Business increasing steadily. The Great John Ganton June 26-2.

Crecentia Kaier, daughter of Margaret Kaier, proprietress of the Grand Theatre at Mahanoy City, Pa., was married to Charles Kirby, of Coatesville, on June 28. Frank X. Hope attended the bride's mother and Miss M. Kaier, manager of the Grand, was the maid of honor. The floral display was the most elaborate in the history of the city.

Marjory Taylor, who has been a member of David Warfield's company during the past season, will spend the Summer with her parents, Dr. and Mrs. J. H. Taylor, at Chalfant, Miss.

THE STOCK COMPANIES

The Bailey-Lockwood Stock company spent two weeks at the Fort Scott, Kas., airdome and was said to have been the best company there this season.

Frank Thomas opened with North Brothers Stock company at Topeka, Kas., on July 4, and will take leading roles during their Summer engagement at the Opera House.

The Nickerson Stock company opened June 27, for a two weeks' engagement at the airdome in Fort Scott, Kas.

Arthur E. Chatterdon closed May 17 in Denver with As the Sun Went Down, having completed the Western coast trip of several weeks. Mr. Chatterdon opened May 30 as stock leading man in Tampa, Fla., at the new Geeson Theatre, in a production of The Pit.

A stock company headed by Lafayette McKee and Georgiana Eddings opened at the Airdome, Jacksonville, Ill., for the Summer on Saturday evening, June 25, and from all reports it will be a most successful venture, as they are playing to crowded houses nightly. This is the first permanent stock company in the history of the city.

The Garrick Stock company, under management of Albert C. Pegg, opened at Alpena, Mich., June 20 and is "making good." Harry J. Ferry and Eva Scott Regan were given a very enthusiastic reception on their appearance in the Temple Theatre in A Gentleman from Nevada.

The Lyric Stock company, of which Charles Smith, of Lancaster, O., was manager, has disbanded, and Margaret Birch will join another company in Chicago, after resting a few weeks at her home in Dayton, O.

Franklin Ritchie will terminate his stock engagement of eleven weeks at Richmond, Va., where he has been the leading man of the Benjamin Players, appearing in Rosemary, Christopher, Jr., The Cowboy and the Lady, Captain Swift and Before and After. He will go to Deal Beach, N. J., to spend his vacation.

Albert Lando, who has been the stage director at Poli's, Worcester, for the past four Summer seasons, should be congratulated upon the high-class productions and the excellent performances he has been staging. Mr. Lando secures metropolitan results with only four rehearsals weekly, and has been presenting such plays as The Lion and the Mouse, The County Chairman, Girls, etc. The Poli company includes Edward Lynch, W. H. Dimock, Frank Thomas, Bob McClung, Rollo Lloyd, Fred Hearn, Fred Roslyn, Rose King, Jane Stuart, Henrietta Bagley and Marguerite Ferrard.

The Armory Theatre Stock company ended its Binghamton, N. Y., engagement for the season, June 23. The leading man, W. D. Stedman, expects to spend the remainder of the Summer in the Adirondacks. Irving Lancaster and Minnie Williams, his wife, go to Weehawken, N. J. Harriet Willard is to join a stock company at Eastport, Me. The remainder of the company returned to New York, where, after a short time, they will rehearse with productions for the coming season. Mr. Hewett is to be the stage manager for one of A. H. Woods' productions.

The Forbes Stock company met with a most hearty reception on June 20, when they presented Girls to a very large audience at Duluth, Minn. The local press and theatregoers in general were loud in their praise of this strong company.

The Gus A. Forbes Stock company opened a ten weeks' engagement at the Lyceum Theatre, Duluth, Minn., June 13 in The Great Divide, followed by Girls, Merely Mary Ann, Old Heidelberg and Brewster's Millions. Following is the roster of Mr. Forbes' company: Gus A. Forbes, Norman Kendell, Frank Fielder, James Kyle McCurdy, Frank Jamieson, Jack Rose, Harry Fisher, Charles R. Docherty, William Woodley, John Altmaire, Arthur Nahill, Miss Justina Wayne, Miss May Desmond, Miss Evelyn Watson, Miss Kate Woods Fiske, Miss Edith Harcourt, Miss Eva Thurston; executive staff for Mr. Forbes, Jacob Wilk, business manager; Jack Rose, stage manager; N. O. Wegner, scenic artist; John Schachte, stage carpenter. Mr. Forbes opens his Winter stock season with his own company at the Gotham Theatre, Brooklyn, N. Y., late in August.

THE AGENCY LAW

STRINGENT PROVISIONS OF THE BILL SIGNED BY GOVERNOR HUGHES.

What "Theatrical Agency" Means—The License Requirements—Bonds Required for Protection—An Elaborate Register Required—Statements to Be Filed—Provisions as to Contracts—The Regulation of Fees.

The agency bill signed by Governor Hughes applies to all agencies employing persons for various vocations, and is in force in every city in the State. Its provision defining theatrical agencies is this:

The term "theatrical employment agency" means and includes the business of conducting an agency, bureau, office or any other place for the purpose of procuring or offering, promising or attempting to provide engagements for circus, vaudeville, theatrical and other entertainments or exhibitions or performances, or of giving information as to where such engagements may be procured or provided.

As to the licenses required, these sections are given:

A person shall not open, keep, maintain or carry on an employment agency, a theatrical employment agency, or a domestic and commercial employment agency, unless he shall have first procured a license therefor as provided in this article from the Mayor or the Commissioner of Licenses of the city in which such person intends to conduct such agency. Any person who shall open or conduct such an employment agency without first procuring said license shall be guilty of a misdemeanor and shall be punishable by a fine of not less than $50 and not more than $250, or by imprisonment for a period of not more than one year, or both, at the discretion of the court.

An application for such license shall be made to the Mayor or Commissioner of Licenses, in case such office shall have been established as herein provided. Such application shall be written and in the form prescribed by the Mayor or Commissioner of Licenses. It shall state whether the applicant desires a license for an employment agency, a theatrical employment agency, or a domestic and commercial employment agency; the name and address of the applicant; the street and number of the building or place where the business is to be conducted; whether the applicant proposes to conduct a lodging house for the unemployed separate from the agency which he proposes to conduct; the business or occupation engaged in by the applicant for at least two years immediately preceding the date of the application. Such application shall be accompanied by the affidavits of at least two reputable residents of the city to the effect that the applicant is a person of good moral character.

The Mayor or commissioner of licenses is required to keep the name of the applicant and his address posted in a conspicuous place in his public office; to investigate or cause to be investigated the character and responsibility of the applicant; to examine or cause to be examined the premises of the proposed agency; and any person may file, within twenty days after such application is so posted, a written protest against the issuance of such license. Such protest shall be in writing and signed by the person filing the same or his authorized agent or attorney, and shall state reasons why the said license should not be granted. Upon the filing of such protest the Mayor or commissioner of licenses shall appoint a time and place for the hearing of such application, and shall give at least five days' notice of such time and place to the applicant and person filing such protests. The Mayor or commissioner may subpœna witnesses and take testimony in respect to the matters contained in such application and protest or complaints of any character, and may receive evidence in the form of affidavits pertaining to such matters. If it shall appear upon such hearing or from the inspection or examination made by the Mayor or commissioner that the protest is sustained or that the applicant is not a person of good character, or that the place where such agency is to be conducted is not a suitable place therefor, or that the applicant has not complied with the provisions of the law, the application shall be denied and a license shall not be granted. Each application should be granted or refused within thirty days from the date of its filing. The license shall run to the first Tuesday of May next following the date thereof and no later, unless sooner revoked by the Mayor or commissioner of licenses. No license shall be granted to a person to conduct the business of an employment agency in rooms used for living purposes, or where boarders or lodgers are kept, or where meals are served, or where persons sleep, or in connection with a building or premises where intoxicating liquors are sold to be consumed on the premises, except cafes and restaurants in office buildings.

Every license shall contain the name of the person licensed, the kind of agency to be conducted, a designation of the city, street and number of the house in which the person licensed is authorized to carry on the agency, and the number and date of such license, and such license shall not be valid to protect any other than the person to whom it is issued or any place other than that designated in the license, and shall not be transferred or assigned to any other person unless consent is obtained from the Mayor or commissioner of licenses. A license may be transferred or assigned, however, with the consent of the Mayor or the commissioner of licenses. The provision for bonds and license fees follows:

Every person licensed under the provisions of this act to carry on the business of a theatrical employment agency or the business of a theatrical and domestic and commercial employment agency shall pay to the Mayor or the commissioner of licenses a license fee of $50 before such license shall be issued. He shall also deposit, before such license is issued, with the commissioner of licenses, in every city where there is a commissioner of licenses, or the clerk of the city, a bond in the penal sum of $2,000 with two or more sureties or a duly authorized surety company, to be approved by the Mayor or the commissioner of licenses.

This bond is to liquidate damages occasioned to any person by reason of any misstatement, misrepresentation, fraud or deceit, or any unlawful act committed by the agent or his representatives. There is a provision for a renewal of bonds if the sureties on an existing bond are irresponsible, and provision is made in the law for the bringing of suits on the bond for cause. Regarding registers to be kept, this is the provision applicable to theatrical agencies:

Every licensed person conducting a theatrical employment agency shall keep an employer's register, in which shall be recorded, in the English language, every application received from any person desiring the services of any person for a theatrical employment or engagement; the name and address of the applicant and of the person for whom such services are desired; the nature of the employment or engagement, the town or city, street and number, if any, where such employment or engagement is to be performed, and the salary or compensation paid or to be paid by such employer. Such employer's and applicant's register shall be open at all reasonable hours to the inspection of the Mayor or the commissioner of licenses or their inspectors. No such licensed person, his agent, or employes shall make any false entry in such registers.

This provision relates to the filing of statements by applicants for positions:

Every licensed person conducting a theatrical employment agency, before making a theatrical engagement, except an emergency engagement, for any person with any applicant for services in any such engagement shall require the applicant to provide a written verified statement signed by such applicant or his authorized agent setting forth how long he has been engaged in the theatrical business. If such applicant is a corporation, such statement shall set forth the names of its officers and the length of time such corporation and its officers have been engaged in the theatrical business, and the amount of its paid-up capital stock. The statement of any such applicant shall state whether or not he has failed to pay salaries or left any companies they have been financially interested in starting, and shall contain the names of at least two persons as references. Every such licensed person shall investigate the truth of such statement and such references. Such statement and the result of such investigation and inquiry shall be kept on file in such agency for the benefit of any person whose services are sought by any such applicant as employer.

This is the provision as to contracts:

Every licensed person conducting a theatrical employment agency who shall procure or offer a theatrical engagement to an applicant shall have executed in duplicate a contract containing the name and address of the applicant; the name and address of the employer of the applicant and of the person acting for such employer in employing such applicant; the time and duration of such engagement; the amount to be paid to such applicant; the character of entertainment to be given or services to be rendered; the place where such entertainment or services are to be given or rendered pursuant to such engagement; the number of performances per day that are to be given by said applicant; the name of the person by whom transportation is to be paid, and if by the applicant, the cost of transportation from the city in which the engagement is made to the place where such entertainment or services of said applicant are to be given or rendered; and the gross commission or fees to be paid by said applicant; and such contract shall contain no other conditions and provisions except such as are equitable between the parties thereto, do not constitute an unreasonable restriction of business, and shall be first approved by the Mayor or the commissioner of licenses respectively. The form of such contract to be used by such licensed agency while acting under such license in the procuring of engagements for applicants must be approved by the Mayor or the commissioner of licenses. One of such duplicate contracts shall be delivered to the person engaging the applicant and the other shall be retained by the applicant. The licensed person procuring such engagement for such applicant shall enter in a book provided for that purpose a copy of such contract.

These provisions regulate fees:

The gross fees of licensed persons conducting theatrical employment agencies charged to applicants for theatrical engagements by one or more such licensed persons, individually or collectively procuring such engagements, except vaudeville or circus engagements, shall not in any case exceed the gross amount of five per centum of the wages or salary of the engagement when the engagement is less than ten weeks; and an amount of five per centum of the salary or wages per week for ten weeks of a season's engagement constituting ten weeks or more. The gross fees charged by such licensed persons to applicants for vaudeville or circus engagements by one or more such licensed persons, individually or collectively, procuring such engagement, shall not in any case exceed five per centum of the salary or wages paid. The gross fees for a theatrical engagement, except an emergency engagement, shall be due and payable at the end of each week of the engagement, and shall be based on the amount of compensation actually received for such engagement, except when such engagement is unfulfilled through any act within the control of the applicant for such engagement.

A licensed person conducting any employment agency under this article shall not receive or accept any valuable thing or gift as a fee or in lieu thereof. No such person shall divide or share, either directly or indirectly, the fees herein allowed, with contractors, sub-contractors, employers or their foremen, or any one in their employ, or if the contractors, sub-contractors or employers be a corporation, any of the officers, directors or employes of the same to whom applicants for employment or theatrical engagement are sent.

Any person violating the provisions of this section shall be deemed guilty of a misdemeanor, and upon conviction of any licensed person for any violation thereof shall be subject to a fine of not less than $50 and not more than $250, or imprisonment for not more than one year, or both, at the discretion of the court, and the Mayor or commissioner of licenses shall forthwith cancel and revoke the license of such person.

This provision is under the heading of the law entitled "Return of Fees":

No such licensed person conducting a theatrical employment agency shall send out any applicant for a theatrical engagement without having previously obtained a bona fide oral or written order therefor, and if it shall appear that no theatrical engagement of the character applied for existed in the place to which such applicant was directed, such licensed person shall pay to such applicant within three days of demand the consideration that such licensed person represented such applicant would receive from such engagement, and any sum paid by such applicant for transportation in going to and returning from such place and all fees paid by such applicant to such licensed person for such engagement.

It shall be the duty of every such licensed person conducting an employment agency to give to every applicant for employment from whom a fee shall be received a receipt, in which shall be stated the name of said applicant, the date and amount of the fee, and the purpose for which it was paid, and to every applicant for help a receipt stating the name and address of said applicant, the date and amount of the fee, and the kind of help to be provided.

KIRK BROWN AT THE LEE AVENUE.

Kirk Brown will open his season at Corse Payton's Lee Avenue Theatre, Brooklyn, on Aug. 1, and remain at this house four weeks.

It has been both Mr. Payton's and Mr. Brown's desire for a Kirk Brown date at one of the Payton theatres for several seasons, but a conflicting arrangement of dates has made it impossible up to the present time. Owing to the fact that Mr. Brown was one of Mr. Payton's successful leading men for three seasons during Mr. Payton's early occupancy of this theatre, Mr. Payton has shown a great interest in Mr. Brown's road career, and is looking forward to the coming engagement as both an artistic and a pecuniary success.

A feature that will add interest to the engagement will be the appearance of Marguerite Fields as Mr. Brown's leading lady. Miss Fields appeared in Mr. Payton's original cast at the Lee Avenue Theatre. She will accompany Mr. Brown during his road tour, which will be good news to her many admirers.

FAVERSHAM CHILDREN GET PROPERTY.

By the will of Eliza Graf, an aunt of Mrs. William Faversham (Julie Opp), the two Faversham children come into possession of property at 397 Central Avenue, Brooklyn. Justice Kelly ordered that the income of the property be paid to William Faversham, Jr., and Philip Fashersham until the younger becomes twenty-one years old. The will was so worded that a judicial interpretation was necessary.

CLEVELAND CIRCUIT BOOKINGS.

The following are recent bookings for the Cleveland Circuit: Gerardy Brothers, comedy vocalists and instrumentalists; Boyde Coleman and company Pendleton and Campbell, Ray Bartlett, Scotty Provan, Maurice Golden, Booth and Howard, McKee and Rice company, Caroline Pulliam, the Lavalettes, Ipha Dahl, Minstrel Larrivee, Adele Archer, Charles and Sadie McDonald, Max Zimmer, Caribou Bill and his pack of Alaskan dogs, Pearl Tangley, George Turner, Lew Bloom, Lillian Colson, The Naked Truth, Burnham and Keeling, Allen and Doud, Noel and Martin, Electra Rule, the Roys, Ma Dell and Corbley, Harry Taylor, Haggerty and Le Clair, the Bicknells, Hoyt Lessig and company, James McDuff, Ye Olde Home Choir, Bertha Noss and company, Duffy and Sawtelle, Golding, Lucille Ainsley, Fiske and McDonaugh, Marie Ellsworth, Clem Magee, Rogers and Pearce, Harry Scholl, Van Horne's travelogues, Henella and company, Parker Brothers, Dorothy Kingsley, William Weiss, Siegfried Ford, Will Gilson, Manning Trio, Herman Waller, the Chameroys, Alberti's Animals, Frank Dobson, Guard, Powell and company, Sager Midgley and company, Lee's Marionettes, Ed. Sullivan and company, Vesta Gilbert, Silvar Brothers, Georgalas and Brother, Zeb Zarrow Trio, Lawrence and Lewis, Gardner Brothers, Mitsi Admont, Bay State Quartette, Caroline Frankline and company, Catherine Wrenn and company, Dick Merrimann, Frizzlo, magician; Virginia King, Mohr, ventriloquist; the Darleys, Cooper and Ray, the De Matteos, Elmwood Ladies' Band, Cole and Kelly, Pete La Mar, the Two Yards, the Delmonts, Four English Belles, Commodore Tom, Marzello and Wolfe, Conture, Lemuels and Lemuels, Claude Austin, International Comedy Trio, Browder and Browder, Wallace Mackey, McCarthy and Major, the Great Crawley, May Wentworth, Louise Belmont, Elite Musical Four, Ed. Waldman and company, Larkin and Burns, Frank Barrett, Luigi and Rossetta, David Porter and company in The Law of the Desert, McKee Richmond and company, Maude Roberts, Armstrong Brothers, T. C. Hamilton and company, Three Dainty Dancers, Elliott and Ives, Ethel Overing, Paula Reeves, Horn and Horn, Carl Cooke, Zorella, Mr. and Mrs. John T. Powers, Kitty Edwards, Hill, Cherry and Hill, Willis and Willis, Frank Leffel's Bullet Proof Lady, the International Four, Truhains, Schade, Belmont and Schade, C. G. Keaney's big "school" act, Alvora and company, Whiting's Five Gold Dust Twins, Princess Chinquilla and Johnnie Newell, Mlle. La Bella and Dare Devil Hurley, Francis Holton, Osborne, Osborne and Tyrell.

A DAUGHTER TO FLORA FAIRCHILD.

Mrs. John W. Tobin, wife of John W. Tobin, a member of the banking firm of A. H. Blickmore and Company, formerly well known to the stage as Flora Fairchild, gave birth to a baby girl last Tuesday evening. Flora Fairchild made a reputation as a child actress and as a member of the stock company of the late A. M. Palmer during the last years of his career as a producing manager. Later Miss Fairchild established herself in the front rank of the profession in the leading part of In Paradise, in 'Way Down East and other well known plays. Miss Fairchild's last appearance was in the leading part in Paul Armstrong's St. Ana, and while the play itself was not brought into New York, it was a personal triumph for Miss Fairchild, who withdrew from the stage after refusing many flattering offers, to become the wife of Mr. Tobin, and since 1905 she has made her home in New York City. Miss Fairchild was born in Hamilton, Ontario, Canada, and is the daughter of Mr. and Mrs. Thomas Lewis, which family has contributed several distinguished members to the profession.

BLANCHE WALSH RETURNS.

After an absence of five years from New York Blanche Walsh will again be seen on Broadway Sept. 15, when she will present Barbarena, a new play from the pen of J. Hartley Manners. The name of the theatre at which she will appear will be announced later. George Howard will again be Miss Walsh's leading man.

A. T. WORM SAILS.

On the *Savoie*, which sailed Thursday was A. T. Worm, press representative for the Shuberts, who will visit at his old home in Denmark, later visiting London, Paris, Berlin and Vienna to see some of the dramatic and musical pieces which the Shuberts will produce this coming season.

THE ACTORS' SOCIETY

THE INAUGURAL RECEPTION PROVED A GREAT SUCCESS.

Miss Callahan and Her Assistants Deserve Credit—An Interesting Programme of Songs Speeches and Recitations Make a Pleasing Evening—Suzanne Willis Better.

A rousing reception was given to the new officers and the new members of the board of directors Thursday evening, June 30. Most of the members of the society now in New York were present.

Their enthusiasm, the good will shown toward the new officers and the real evidence of pleasure which was reflected on every face made the evening of June 30 memorable in the history of the society. It was a very enjoyable event.

Nellie Callahan, chairman of the reception committee, has been complimented again and again for the graceful style in which the affair was conducted. Associated with Miss Callahan in making arrangements and working to the utmost of their ability to produce another success in the long list of successful entertainments at the society were Agnes Carleton, Julia Williams (Mrs. Scott Biggins), James J. Ryan, William F. Haddock, Harry Pierson, Helaine Hadley and Pauline Seymour. James J. Ryan, always noted for his executive ability and "push," made a "corking" master of ceremonies. Mr. Ryan arranged several impromptu numbers and carried out the long programme in a finished manner.

Thomas A. Wise was introduced as the retiring president. He spoke a few words of welcome to the new officers, among whom he included himself as his own successor in the office of president. Mr. Wise's speech was a masterpiece in the way of wit. The guests all expected Mr. Wise to treat his unique position as successor to himself in a humorous manner and they were not disappointed.

Fanny Cannon, the retiring vice-president, then welcomed the new vice-president, Edward Locke. The latter thanked Miss Cannon for her words of welcome and assured her that he could not "fill" her place.

H. Nelson Morey was introduced as the secretary for the next year. Mr. Morey, who was re-elected, explained that he had been a close observer of the retiring secretary—in fact, that he had an intimate knowledge of the man, more intimate perhaps than any other person, and that he was sure he could profit by the mistakes of the ex-secretary.

Some wag cleverly remarked that the board of directors would have some weight this year, since every member with the exception of Harold Woolf, can boast of more than two hundred pounds avoirdupois.

Nona Reilly sang several songs, including the "Song of the Soul" from The Climax. This song was the favorite of Miss Reilly's repertoire, and was an excellent vehicle for displaying her voice. Herman Hirschberg rendered Fosti's "Could I?" and the "Slumber Song" in a way that caused his auditors to demand more. Reginald Barlow followed with three original recitations. If Mr. Barlow had been "up" in thirty-three such recitations he would have had to use them. Harry Pearson came third on the programme with impersonations. His victims were Charles W. Couldock as Kirke in Hazel Kirke, Nat C. Goodwin in Missouri, and John Raymond as Colonel Sellers. The imitations were so good that many who had seen the originals were overheard to say that Mr. Pearson carried them back in memory to the days when Hazel Kirke and Missouri were the vogue.

Mrs. Charles Leonard Swigert, formerly Minerva Florence and a well-known member of the society, was present with her husband. Miss Florence was married to Mr. Swigert last Wednesday. The bridal pair held an impromptu reception party and received the congratulations and best wishes of their many friends.

Suzanne Willis, who has been ill for some time with rheumatism, was out for the first time Thursday evening and attended the reception.

GUESTS OF THE HOME.

Mr. William ("Billie") Marble and Mrs. Marble went from their residence at Athol, Mass., on June 8, and became guests of the Actors' Fund Home at West New Brighton, Staten Island, N. Y., on Friday, June 10.

CALLAHAN BANQUETED.

One hundred members of the Musical League of Brooklyn honored their former president, Frank L. Callahan, leader of the orchestra at the Academy of Music Monday night, June 27, with a theatre party and banquet after the performance. The guests of the night occupied front seats in the orchestra and enjoyed the performance of The Two Orphans by the Payton Stock company. They applauded their former president when he appeared, and were generous all during the night with their appreciation of the excellent musical programme which Callahan had arranged. After the performance the party were taken back over the bridge in sightseeing autos and the banquet was served in the Imperial, Brooklyn. Besides being a well-known leader, Callahan is a composer of some reputation, having furnished the music for several musical comedies, including George Ade's Just Out of College.

GEORGE TAYLOR SERIOUSLY HURT.

A slip in the working gear of a parachute, a knot that failed to loosen, no one knows why, will probably result in the death of George Taylor, twenty years old, of Philadelphia. For two weeks Taylor and Thomas Moore have been doing the "double-double drop" at Hillside Park, Newark, N. J. The drop, which was so serious, consists in each man having two parachutes. They cut loose from the big balloon and make the first half of the descent with one parachute and the rest in the other. The balloon shot up about 1,000 feet and caught in a current of air, drifting North. Taylor loosened his first parachute and sailed down 500 feet. Then he tried to open his second, but it failed and the man shot down at a terrific speed. He is at the hospital in Passaic, N. J., where it is feared that his back is broken.

THE SCHILLER STOCK COMPANIES.

E. A. Schiller, managing director of the Schiller Amusement Company, which controls the Schiller Players, Norfolk, Va.; the Bijou Stock Company, Savannah, Ga., and the Orpheum Players, Jacksonville, Fla., is in New York arranging for the road tour of two companies in Paid in Full, the rights to which he recently secured for Southern and Eastern territory.

At Norfolk, Va., the Schiller Players are in their twenty-sixth week of success. The members of the company were recently entertained on board the U. S. S. *Louisiana* by the officers of the ship, which is now at anchor in the Portsmouth Navy Yard, Va. E. A. Schiller, manager of the company, was present. After a thorough inspection of the ship dinner was served in the dining room of the ship.

CHARLES FROHMAN'S PLANS.

Thomas Reynolds, an English stage director, will have general charge of Charles Frohman's musical comedies next season. Mr. Frohman announces that he will have two distinct circuits next season for his musical comedies. Chicago will be the producing centre of his Western circuit, which will extend to the Coast, and New York will be the centre of his Eastern circuit, which will extend as far as Illinois. The Arcadians, which closed Saturday night at the Knickerbocker, will open Aug. 1 at the same theatre. Our Miss Gibbs will open at the Knickerbocker Aug. 29. Pauline Chase will be in the cast. Two companies will appear in The Dollar Princess and The Arcadians.

MUSIC AT LONG BEACH.

William H. Reynolds, president of the Estates of Long Beach, has closed a ten weeks' contract with Nahan Franko for his orchestra for Long Beach. Under Franko's personal direction open air concerts are being given at Long Beach every afternoon and evening. Forty instrumentalists are rendering programmes of high-class music, which will include the operas of all the well-known composers. Mr. Franko states the programmes will be arranged somewhat after the Seidel Concerts given at Brighton Beach some years ago.

JOAN OF ARC.

Maude Adams is contemplating for New York an elaborate open-air representation of her celebrated performance of Joan of Arc, which was given for its single and only time in the Stadium of Harvard University on the night of June 22, 1909.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

BERT ROBB—The address and present whereabouts of Bert Robb, a snare drummer and printer wanted. Please write Dispatch, Columbus, Miss.

IF you want your legal business promptly looked after, James Foster Milliken (Colonel Milliken), lawyer, of 1508 Broadway, New York, can do it.

LYRICIST would like to hear from good composer. E. J. F., care THE MIRROR.

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CAPTAIN ROBERT MARSHALL DEAD.

News of the death of Captain Robert Marshall, the well-known dramatist, in London, last week, has just reached the States. Captain Marshall was born in Edinburgh, June 21, 1863, and was educated at St. Andrew's Edinburgh University. He became a lieutenant in the West Riding Regiment in 1886, was made a captain in 1895, and three years later retired from service. For five years he served as District Adjutant, Cape Town, and as Assistant District Adjutant to the Governor of Natal.

Mr. Marshall's first acted play was a one-act sketch called The Shades of Night, produced by Forbes-Robertson in 1896. His first long play was His Excellency the Governor, in 1898. Ethel Barrymore appeared in this play in 1900 at the Garrick, New York. Other plays followed in quick succession. The Broad Road, in 1898; A Royal Family, in which Annie Russell appeared in New York in 1900, but which was seen in London, in 1899; The Noble Lord (1900); The Second in Command (1900), in which John Drew appeared in America in 1901; There's Many a Slip (1902); The Unforeseen (1902); The Haunted Major (1902); The Duke of Killiecrankie (1904), seen in America with John Drew in 1904; Everybody's Secret (1904); The Lady of Leeds (1905), and The Alabaster Staircase (1906).

CLARA MORRIS' HOME TO GO.

By an order of Justice Keogh, of the Supreme Court, filed in the Westchester County Clerk's office at White Plains, June 28, the old homestead of Clara Morris, at Yonkers, is to be sold under foreclosure. The sale will take place next month after due publication of the fact. No favorable symptoms have arisen in Miss Morris' condition.

JINGA BOO

John Cort announces that he will produce in October a new musical comedy entitled Jinga Boo. The book is an adaptation from the German by Leo Dietrichstein, and has been successfully presented as a farce under the title of There and Back. In its musical form the lyrics will be supplied by Vincent Bryan and the music by Arthur Prior. Mr. Cort will give Jinga Boo a New York hearing in October.

ELIMINATION OF JEWISH CARICATURES.

At the Central Conference of American Rabbis in session at Charlevoix, Mich., William S. Friedman, of Denver, chairman of the Committee on Church and State, reported that the attempt to eliminate offensive caricatures of the Jew from the stage has proved a failure. According to the report the committee has entered into communication with the New York Managers' Association. The managers assert their disapproval of such caricatures.

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PENCILED PATTER.

New ways to say Vaudeville Agent—"Personal Representative," "Manager," "Trainer," "Photograph Shipper." While they're at it why don't they call themselves "Valet."

Marian Heylmun, who has been featured with several vaudeville acts, is now working alone and according to reports she is making more than good.

With all the new electric signs now being displayed there is a better show outside on Broadway than inside some of the theatres.

The U. B. O. agents had a special wire to tell them the progress of the fight. Isn't there something in the new law against that? Are they really allowed some liberties?

Isn't it time for an announcement about the death of chorus girls? It's due about this time.

Helen Tyson, who does a toe dancing and singing specialty, has been booked for twenty weeks next season over one of the Western circuits. She also has had several musical comedy offers.

What would some of the theatrical column writers do if they didn't have Fred Ward, Doc Steiner, Tony Pearl, and one or two others to write about?

We wonder if Harry Cooper (of the Empire City Quartette) out of force of habit will ask the crowd to join in the chorus when he goes with the Hammerstein Opera company?

Daffy Dills (with apologies to Tad): You might Phil Nash, but you can't Josh Daly. (What will we do with him, boys?)

If the U. B. O., William Morris and Marcus Lowe combine, a lot of agents and actors will have to go back to their old trades.

A Pittsburgh man wants to send his wife to live in Alaska to punish her for something or other. Why doesn't he put her on the small time with a vaudeville act? That's punishment enough for anybody.

Paula Edwards has been booked solid for the coming season, opening at Buffalo. She will headline all bills, and it's safe to say the patrons of all the houses she plays will welcome her with open arms and the box-office clerks will have to work overtime.

Acts are already returning from the Summer parks with a nice coat of sunburn and no money. "In Summer time the manager's fancy turns to thoughts of —Canada."

Instead of reviewing acts like they do a horse race, why not review them on the baseball idea. Like this: Smith and Jones hit a home run—fair and warmer—got as far as third and wet and dry—were put out of the game for asking about their spot on the bill.

Summer resorts develop a lot of "actors and actresses" who make the Summer boarders laugh once in a while during their two weeks' vacation. Encouraged by this many of them try to enter vaudeville in the Fall. Don't laugh at them, you can't tell what it might lead to.

Somebody is running an outing under the name of "The Song Writers of America." The committee on the advertisements contains the name of one song writer. Maybe the rest of them are afraid to let it be known that they write songs.

They ought to screen the dining-room windows on the Forty-fourth Street side of the Hotel Astor. It makes the people on the north side of the Putnam Building feel bad when they glance out of the window.

Ben Barnett is the vaudeville editor of the New York *American*. Ben is a fine fellow; the only thing we have against him is the fact that he used to be a lyric writer. Among other songs he wrote "That's What the Rose Said to Me," and it was some hit, too.

We suggest that they install a carriage call at the stage entrance of the New York Roof so the show girls in the Follies of 1910 will not have so much trouble finding automobiles every night. The stars of the show use the subway.

Dave Ferguson, who made them all sit up around here with his single act, and who played the Nance in the burlesque of Madame X on Hammerstein's Roof, has been routed for next season at a handsome, or, if you prefer it, beautiful, salary.

It's too warm to write, but if we don't write we won't be here when it gets cooler.

Score cards! Score cards! You can't tell an agent without a score card.

THOMAS J. GRAY.

WASHINGTON.

Tenth Week of the Columbia Stock Season—Closing of the Grand Opera Season.

WASHINGTON, July 2.—The tenth week of the very successful season of the Columbia Theatre Stock company, which will commence with a special holiday matinee July 4, will have as the very attractive bill Jerome K. Jerome's comedy, Miss Hobbs. The Bachelor's Romance, this week's very enjoyable offering, is received with great favor by audiences that again test the capacity. Julia Dean scored another delightful success by her charming portrayal of Sylvia Somers. A performance of exquisite merit was that of David Holmes, so admirably presented by Paul McAllister. The company was splendidly cast, with clever successes attained by Everett Butterfield as Gerald Holmes, Walter Wilson as Martin Beggs, Gaston Bell as Harold Reynolds, Stanley James as Mr. Mulberry, Frank Shannon as Mr. Savage, Florence Huntington as Helen Le Grand, Phyllis Sherwood as Harriet Leicester, and Emelie Melville as Miss Clementine. The scenic artist, George Rex Wilson, contributed three remarkably attractive sets of scenery for the four acts of the play, that was highly praised. Next week, Sunday.

The closing week of grand opera by the Aborn Opera company and the termination of the musical season at the National Theatre drew large and enthusiastic audiences to hear the Bohemian Girl, which was given with characteristic strength and color of a pronounced artistic type. The principals were uniformly excellent in their vocal strength, while the big and reliable chorus was notably strong and effective. A change in the already announced cast presented Charles W. Myer in place of Phil Branson as Florestein, who gave an interestingly clever performance. The closing night, Saturday, included many pleasant extra features of a farewell character.

Caste, as presented by the Ben Greet Players during the first part of the past week, was an excellent performance of the play that won the hearty approval of good sized audiences. The School for Scandal by general request was revived for the last half of the week. Next week the Greet Players will be seen in Sir W. S. Gilbert's fairy comedy, The Palace of Truth, to be followed by Old Heidelberg.

David Belasco's attractions do not play the Belasco Theatre here next season. The New National Theatre advance announcements for the coming theatrical year make note of the appearance of the Belasco plays at that house.

Joseph H. Hazleton, of the Columbia Stock company, and a popular member of the local lodge of Eagles, was the guest of honor at a banquet tendered him at the club rooms after the performance Friday night. The male members of the company were also in attendance as invited guests of the occasion. Mr. Hazleton leaves shortly for New York to rejoin the Belasco forces.

Manager W. H. Rapley, of the National Theatre, and Mrs. Rapley left for Atlantic City and the West Friday for an extended Summer vacation.

JOHN T. WARDE.

TACOMA.

Maude Adams' Return Engagement Successful—Mack-Swain Company Popular.

Maude Adams in What Every Woman Knows played a return engagement at the Tacoma June 23. The house was well filled; in fact, many were turned away. It is estimated that the engagement brought in about $2,100.

The Mack-Swain co. is growing in popularity and has presented some very good plays in a very creditable manner. Michael Strogoff was the bill 19-25.

Mrs. Illington-Frohman Bower is still in the East, but is expected to return in time to appear at opening of the new season.

FRANK B. COLE.

SAVANNAH.

An Old Favorite at the Liberty—Rena Atwood and Sadie Harris Visiting Here.

Hoyt's A Temperance Town was the offering at the Liberty June 27-2, and the opening last night indicates that business will be good.

Bandy Brothers have decided to close the Liberty until Fall, owing to the hot weather. This is a wise step, as Savannah has so many delightful resorts and watering places that no matter how meritorious a theatrical production is, it is a difficult matter to make it pay during the Summer months.

Brown of Harvard is the bill at the Bijou this week and the attendance is good. This excellent co. retains its popularity.

Rena Atwood, who was with J. E. Dodson in The House Next Door co. last season, and Sadie Harris, of New York, are visiting Captain and Mrs. W. G. Austin in this city. Mrs. Austin before her marriage to Captain Austin was known as Marie Shotwell, and her last appearance was as Shirley Rossmore in The Lion and the Mouse. Mrs. Austin's guests have been shown many attentions during their stay here.

JOS. W. HOFFMAN.

ENGAGEMENTS

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ST. LOUIS.

Boots and Saddles to Be Seen Here for First Time—News of the Parks.

The Telephone Girl at Delmar's drew good business June 27-2, and will be followed by The Toreador 3, which is its first appearance in this city. Edwin A. Clark and Louis Casavant are to appear in this production.

At the Surburban Charlotte Walker played to good houses all week June 27-2. The offering was The Wolf, in which Miss Walker was Hilda. Next week Boots and Saddles will be seen here for the first time on any stage and considerable interest is manifest among the many admirers of Eugene Walter's work. The scene is laid in a mining town of the Northwest and will be very attractive from a spectacular point of view at least. The Shuberts expect to put it on in New York next season.

West End Heights advertised to give away a gold watch to the lucky coupon holder and had good attendance June 27-2. The bill included a sketch entitled I Beg Your Pardon, which was well received. Next week Loraine, the Animated Doll.

At Mannion's Park, vaudeville, band concerts and dancing, June 27-2, drew many lovers of out-door amusements. Next week the Three Weston Sisters have been engaged.

The Stanley Stock co. at the Eclipse Garden Theatre enjoyed good patronage June 27-2, and next week they will offer The Silent Slave, with many good specialties between acts.

BALTIMORE.

The Season Closes at Last—A Receiver for a Summer Amusement Park.

BALTIMORE, July 2.—The Aborn Comic Opera company closed its Spring engagement at Ford's, presenting The Mikado for the last time this evening. This company, together with the Aborn Opera company, which preceded it, has given a season of grand and light opera in a highly creditable manner, and it is a pleasure to state that the box office receipts have indicated appreciation on the part of the public.

All of the leading theatres will be closed next week for the season. The Hippodrome, at Oriole Park, presents vaudeville and specialty acts.

Concerts are given at Bay Shore Park, Gwynn Oak Park and River View Park.

A receiver has been appointed for the amusement enterprise conducted as Electric Park.

HAROLD RUTLEDGE.

CLEVELAND.

Pauline Winters Joins Opera Company at Euclid Garden—Luna Park Doing Well.

The opera co. at the Euclid Garden had an entertaining bill in Coming Thro' the Rye June 27-2, and the large audiences which have packed the auditorium at each performance were well pleased. The co. is being strengthened all the time, Pauline Winters being the latest addition. The Merry Khan 4-9.

On and Off was the bill presented by the stock co. at the Colonial Theatre 27-2. A Stranger in a Strange Land 4-9.

The grand productions at the Euclid Avenue Opera House are of a high standard, and being well patronized. Helen Pingree and co. are the headliners 4-9.

Luna Park is doing a rushing business during the heated term, and the attractions are first class. The Romani Operatic Band furnishes the music for two weeks.

WM. CRASTON.

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AND ASSISTANTS

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Murray Hill Theatre,
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DENVER.

Classmates Successfully Presented at Elitch's—New Company for the Casino.

Classmates was a most successful attraction at Elitch's June 20-26. Large crowds were in attendance at each performance. Cameo Kirby 27-3.

Piff, Paff, Pouf played to fair houses at the Casino 19-25. A new co. will appear this week in a five weeks' revival of Gilbert S. Sullivan's comic operas, the first to be The Mikado, 26-2. Gertrude Hutcheson and Frank Wade will assume the leading roles.

Lyman H. Howe's Travel Festival continues to do good business at the Tabor.

Very good crowds attend the various outdoor amusement resorts, namely: Lakeside, Elitch Gardens, Luna Park (formerly Manhattan Beach) and Tuileries.

MARY ALKIRE BELL.

PITTSBURGH.

The Davis Stock Company's Offerings—Other Events of the Summer Season.

PITTSBURGH, July 2.—The Harry Davis Stock company will be seen in All on Account of Eliza during the coming week at the Grand, and The Rogue's Comedy will be presented the following week.

At the Nixon Lyman H. Howe's Travel Festival will have a change of moving pictures, but will retain the King's Funeral as the feature of the programme.

The Pittsburgh Hippodrome will offer another varied list of performers to the crowds which will no doubt attend.

West View Park will have the G. A. R. Band as its chief feature, and a display of fireworks will be exhibited on Independence Day.

Kennywood Park will have its usual attractions.

ALBERT S. L. HEWES.

GOSSIP OF THE TOWN.

John Barrymore will spend his short vacation at the home of his uncle, John Drew, at Easthampton, L. I.

Mary Ryan, of Mr. Barrymore's company in The Fortune Hunter, will spend her vacation in the Berkshires. Forrest Robinson and Hale Hamilton, of the same company, will go to Siasconsett.

Henry B. Harris has secured control of the Grand Opera House, New Haven, Conn.

The Fortune Hunter closed at the Gaiety Theatre Saturday night to give John Barrymore, Mary Ryan and the other players a short rest. The run will be resumed in August.

The Kennedy Stock Company drew good business at Norfolk, Neb., June 26-9.

Mr. and Mrs. George Alison (Gertrude Rivers) sailed for England to-day (July 5), to be gone for six weeks.

The William Grew Stock company is steadily growing in favor at St. Joseph, Mo., and bids fair to be the most popular stock company ever there.

Manager George H. Bubb has returned to the city and is busy at his office in the Knickerbocker Theatre Building formulating plans for his A Royal Slave company and other Clarence Bennett attractions for the coming season.

Gladys Unger, the American girl who has lived for some years in Essex, England, is making the translation of Le Bois Sacre (The Sacred Grove), in which G. P. Huntley and Hattie Williams are to co-star. Miss Unger translated Love Watches for Billie Burke, Inconstant George for John Drew and My Wife for John Drew, all three plays by Caillavet and De Flers, who wrote Le Bois Sacre.

Jack Norworth and Nora Bayes are the latest volunteers for the benefit performance in aid of the Hebrew Infant Asylum at the Arverne Pier Theatre, July 10.

CHICAGO SUMMER PLAYS

First Performance of The Girl in the Kimono a Farce with Musical Interludes, Is Interesting but Needs Retouching—Dorothy Maynard in Title-role.

(*Special to The Mirror.*)

CHICAGO, July 2.—The walls of Chicago's newest downtown theatre, the Blackstone, which is to be a sort of theatre de luxe for the Syndicate, are rising rapidly, and Manager Harry Powers will probably move into his offices there early next Fall. Sharp bidding by rival interests for this theatre adjoining Chicago's newest and most exclusive, fashionable and expensive skyscraper hotel, the Blackstone, on Michigan boulevard at Hubbard Court, is said to have boosted the rental to $60,000 a year, or $5,000 a month. The theatre is several squares farther south than any other first-class theatre devoted to the drama, and is outside the "loop," or central downtown district, iron bound by the Union Elevated Loop Railway. The nearest "loop" station is half a dozen squares away. Only the Indiana and Cottage Grove trolley lines, both exclusively South Side, pass near, half a square away. New through routes to be established will improve this service for the Blackstone by bringing North Side cars near. The great hotels of the lake front, the Auditorium, the Congress (Auditorium Annex), are virtually within walking distance.

Manager William K. Ziegfeld, of the Ziegfeld, held the center of the stage this week with the only new production, The Girl in the Kimono. Other theatres were sinking into Summer slumber or running along with holdover plays when he reopened his handsome lake front house.

The play proved to be a farce, with musical interruptions. The author, Helen Bagg, a young Chicagoan, who has been writing short stories, showed a knowledge of and some gift for farcical situations, but a lack of experience in writing the crisp dramatic line. The "girl in the kimono" is a young wife. After bidding her husband good-bye, at the opening of the play, she finds the door to her apartment has blown shut and locked itself. She is outside in the hall in her kimono, too, without a key. The janitor is gone. The young bachelor of the apartment opposite enters the hall to use the telephone, learns her predicament, and after much persuasion gets her to enter his flat and remain until some means can be found to open the door to her apartment.

Husband returns ahead of time and finds his wife in the bachelor's apartment. Meantime other callers have appeared and the girl in the kimono has been hidden in another room of the bachelor's flat. The bachelor's sister and fiancé arrive. Complications follow, especially when the young man engaged to his sister discovers the girl in the kimono in the other room. Semi-broken hearts and engagements partly broken off are repaired in the last act, which takes place in a café where all characters meet.

Dorothy Maynard, small, slender and graceful, was attractive in the title role. She sang well and played with ease and sincerity. In some instances she seemed more like Yum Yum than a young American wife. Carlton King as the husband was a bit too demonstrative at first but succeeded in giving the part more masculine solidity later. His song, "What a Difference Just a Few Drinks Make," was one of the hits among the numbers. Louis Kelso played the bachelor with good command of the character and the right naturalness and strength. He also acquitted himself well when the composer, Phil Schwartz, and the lyric writer, Harold Atteridge, made demands upon him. Dale Fuller as the slavey was popular, and her one song won several encores. Arline Boling was a handsome fiancé (the bachelor's), and was especially sucessful with her songs. Miss Boling has a rational, competent way of acting which is most agreeable. Camille D'Arcy, well known in Chicago from her many stock engagements, was sufficiently handsome and imposing as the actress of the top flat, to which she walked up for reducing her flesh. The part made no special demands. Miss "Pete" Hall, a petite blonde, was rather mild as the bachelor's sister, but showed some adaptability to the ways of the stage. Don Macmillan was good as the colored janitor and Arthur Hull retrieved his passable acting with an excellent voice and manner in singing his one solo. It was heartily encored. George Averill was good as Officer Riley. The music was mildly interesting and the lyrics rather better than the music in most instances of the fifteen numbers. There never was such unanimity among local critics that a production was suffering from lack of competent stage direction. Their opinion otherwise was not enthusiastic. What the piece would be under good stage management remains to be seen, for the play has some merit. The cast:

Johnson ..... Don Macmillan
A Messenger Boy ..... Henry Adams
Mrs. Bowles ..... Dale Fuller
Violet Powers ..... Sarah Marion
Richard Carter ..... Louis Kelso
Harold Ainslie ..... Carlton King
Clara Ainslie, The Girl in the Kimono. Dorothy Maynard
Celeste Moncure ..... Camille D'Arcy
Helen Carter ..... "Pete" Hall
Edith Reynolds ..... Arline Boling
George Reynolds ..... Arthur S. Hull
Susan ..... Grace Lane
Officer Reilly ..... George Averill
Hermann ..... Carl Winterhoff
First Waiter ..... Horace Blankinship
Second Waiter ..... W. J. Rau

The recent gambol of the White Rats was one of the most successful which that lively organization has had in this city. Several hundred members enjoyed the banquet and vaudeville entertainment which followed. After-dinner speeches were made by Harry Mountford, Fred Niblo, Father Shannon and others. Trixie Friganza was a distinguished guest. She contributed several songs. Gus Bruno was on the programme also, and Crane, the prestidigitator, who made several hits. J. C. Callahan introduced Ed. Esmond as the toastmaster. Bobby Gaylor was missed. He was at a local hospital, where his wife had been under treatment for several weeks, critically ill.

Grace Lane, now in The Girl in the Kimono, is to be in the cast of Joseph Medill Patterson's By-Products next season.

Mary Mannering in A Man's World will continue at the Garrick until July 16.

Many army officers, here for the military encampment and sham battle on the lake front on the Fourth, were conspicuous in their uniforms at a recent performance of Mme. Sherry at the Colonial.

The Midnight Sons will open the new season at the Lyric Aug. 21.

A roofless vaudeville theatre is to be added to the attractions of a local bathing beach.

A "speed carnival" is in progress at Hawthorne Park under the auspices of the Aero Club of Chicago. Glen Curtiss, J. C. Mars and Charles E. Willard represent aviation; Barney Oldfield, automobile flying; Fred Huyck, holder of the world's motorcycle record, represents that means of speeding. Mars in his flying machine, the Skylark, is to race with Oldfield in his racing auto, one over the other around the Hawthorne race track on the Fourth. There will be an exhibition of airship models.

William Farnum heads the bill at the Majestic for the week of July 4. He will play a sculptor, Philotias, in a little drama of ancient Greece by Edward Peple.

George Austin Moore is on the Majestic bill next week, and two well-known players, Walter and Georgia Lawrence. Lovenberg's operatic festival occupies a prominent place on the bill.

The bills next week: Garrick, Mary Mannering; Princess, Baby Mine, with Marguerite Clark and Otis Harlan; Colonial, Mme. Sherry; Olympic, The Fortune Hunter, with Thos. W. Ross; Ziegfeld, The Girl in the Kimono.

A new Southern sketch by Tim McMahon was produced at the American Music Hall this week under the title of Southern Review. The cast was headed by Doc Quigley. There were three scenes, a darky wedding, with some fairly witty lines; a Southern exterior with an electrical number called the dancing sunflowers, and a river scene with a mechanical effect of a passing steamer which got a great deal of applause. The dancing of Mr. Quigley and the chorus was excellent, and the singing, chiefly by one young woman in blackface, was good. The act as a whole was a popular success.

Sidney Drew offered his tabloid version of The Rivals, which he called Bob Acres, at the American Music Hall last week, and in spite of the distance between the modern vaudeville style and Sheridan's The Rivals as an "act" held interest fairly well. This was due in part to the clever choice of incidents of the play, but chiefly to Mr. Drew's Bob Acres, and George Le Soir's excellent O'Trigger. Rankin Drew was good as Absolute and Charles Clugston imparted a good deal of real life to David, which materially aided the old English invasion. The opening scene was in Acres' apartment. O'Trigger succeeds in getting Acres' courage up for duel. The other scene was that of the duel which never was fought in King Mead Fields.

The 250th performance of The Fortune Hunter will be given July 4. The run started Dec. 26. George M. Cohan, who was in the city this week, saw a performance. There were rumors of his looking at sites for a new theatre. Only rumors.

The State Supreme Court has upheld the city ordinance licensing theatres according to their prices of admission. The highest priced houses may be taxed $1,000 a year.

Harry Bulger is to be starred in The Flirting Princess by Manager Morton H. Singer next season.

Arthur Gillespie, the song writer and play writer, is recovering in Michigan from a railroad accident.

Manager Lyman Glover, who was widely known as the dramatic critic of the Chicago *Herald* before he became Richard Mansfield's manager, has taken a vacation from his duties as manager of the country's handsomest vaudeville theatre, the Majestic, and settled on his Michigan farm for the Summer. His temporary successor is George Kingsbury, who has been manager of the Chicago Opera House during its recent successful seasons of Madame X and other runs.

The American Music Hall will close Sunday, July 3, for about four weeks. Attendance at at least one other theatre during the recent unusually warm, close weather did not seem to warrant a further struggle with the elements.

Maude Adams and company arrived in the city from Spokane last Wednesday morning over the St. Paul Road and left at noon for the East.

Lillian Nordica has been added to the stars of the first grand opera season under the direction of the Chicago Opera company. Melba is already on the list.

The new vaudeville act of Florence Reid and Frederic Santley at the Majestic last week was just a string of songs, solos and conversational duets. Miss Reid was not quite so fortunate in the choice of her solos as Mr. Santley, who won the favor of his audience at once and got on very well. Miss Reid had the advantages of a good voice and pleasing personality, but they lacked proper opportunities.

McIntyre and Heath in the perennial Georgia Minstrels prevailed as usual at the Majestic last week, causing laughter with convulsions in various parts of the house at short intervals. The famous pair seemed to thrive in hot weather, for they never did the two weary minstrels better.

Taylor Holmes, strayed away from Warfield temporarily at least, was a success as a monologist at the Majestic. His pleasing voice in a well chosen song helped him get applause. The first appearance of the Great Howards made him feel so grateful that he made little speeches of thanks. He is apparently one of the cleverest of the British masters of the art.

OTIS COLBURN.

PROVIDENCE.

Albee Stock Company Scored Another Success—Strong Attraction at the Empire.

Owing to the extreme heat business was not up to the par of previous weeks, although good bills were in order at all of the houses.

The Albee Stock company at Keith's scored another emphatic success with George M. Cohan's Forty-five Minutes from Broadway June 27-2, and proved its ability as an organization of great versatility. As Kid Burns Dudley Hawley had his first good chance of the season and invested the role with a clever portrayal. Miss Scott as Mary was also attractive and Miss Reimer and Messrs. Churchill and Turner were well cast. The Little Princess 4-9.

The Banker's Daughter was the attraction at the Empire and a fine presentation was effected. Katharyn Purnell and William Humphrey share honors in the leading roles, while Raymond Bond, George Connor and Will Strauss contributed to a most successful performance. Man's Enemy 4-9.

On Wednesday 6 the proceeds of both the matinee and evening performances will be tendered as a testimonial to Business Manager Sol Braunig and Treasurer Sam Kaufman, both of the Empire.

After a week's rest Miss Reimer returned to the cast of the Albee Stock company at Keith's, contributing the role of Mrs. David Dean. H. F. HYLAND.

SPRINGFIELD, MASS.

The Hunter-Bradford Players in Old Heidelberg—William Stuart Injured.

Old Heidelberg was the Hunter-Bradford bill June 27-2, and was put on in a way that Court Square Theatre patrons thoroughly appreciated. Douglas J. Wood was brought on to play the part of Prince Karl and made an artistic portraiture. Grace Barbour did the best work of her engagement as Kathie. Hallett Bosworth, Marion Abbott, Thomas Mills, Fraunie Fraunhols, Burke Clarke, Alexander Leftwich, Charles Pitt, Paul Byron and Thomas V. Morrison each were seen in excellent bits of character portrayal. Charles Meakins made a rollicking student. Sherlock Holmes 4-9, with Walter Edwards in the title role.

Poli's Stock company gave Leah Kleschna June 27-2, and the performance was as meritorious as their rendering of Paid in Full; plays that would tax the ordinary stock company. Warda Howard was Leah and Hugh Gibson the supposed father, while William Stuart was effective as Schram and W. J. Townshend as the roue. Rogers Barker, Harold Kennedy, Jessie Pringle and Corinne Cantwell also scored. An American Widow 4-9.

George Murray, for some time treasurer at the Court Square Theatre, where he was very popular, has left to take charge of an amusement enterprise at Savin Rock.

Harold Kennedy of the Poli Stock company, did a stunt not on his programme Tuesday night. Gibson nearly knocked out William Stuart with the blow he gave him in the first act of Leah Kleschna. In some way he hit a nerve just beneath his jaw. Stuart's business as Schram called him to the door and he was just able to make his way off the stage and sink on a couch. A physician called found his left side paralyzed and worked over him for several hours. But he couldn't continue in the part, which is quite important in the fourth act, and Kennedy jumped in and studied it. He played the character without a hitch, the change of course and the cause for it being announced from the stage.

Manager Breen, of Poli's, is giving away each week to his audience a photograph of some member of the company, and it is proving a very popular feature.

The Hunter-Bradford Players had an exciting boat race on the river, in which lots of stage money changed hands. Thomas Mills beat Gerald Harcourt by 100 yards in a mile course.

EDWIN DWIGHT.

MILWAUKEE.

Farce at the Alhambra—Season Closes at the Bijou—Sylvia Starr's First Appearance.

Twenty Minutes in the Shade, the French farce which Milwaukee is seeing for the first time at the Alhambra this week, owes much of the success it scored to the manner in which it has been staged and played under the direction of Frank Hatch. All the members of the stock company are well adapted to their parts and the play moves with lots of snap and spirit.

This week at the Bijou is the closing bill of the season for the Klimt and Gazzolo Stock company. They are offering the French drama, Sapho, and, although the play calls for greater efforts on the part of the company than anything heretofore produced, it is done in a creditable manner. It is to be hoped that this excellent stock organization will return next season.

An excellent bill marks the closing of the vaudeville season at the Majestic this week. First honors go to William Hawtrey in the well written dramatic sketch, Compromised. The balance of the bill, which are all good, is as follows: The Barn Dance, Melnotte Twins and Clay Smith, Nonette, Dale and Boyle, Ward, Klare and Ward and Jeter and Rogers.

This new theatre, the Empress, under the Sullivan and Considine circuit, is playing to good business with Sirronje, the Lady Raffles, as the head line attraction this week.

Sylvia Starr, a new member of the Alhambra Theatre company, will make her first appearance next week in The Commanding Officer.

A. L. Robinson, the local correspondent for THE MIRROR, is enjoying a well-earned vacation. L. R. NELSON.

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SUMMER EVENTS IN BOSTON

The National School Teachers Coming Again—Regular Business Killed by the Heat—Henry Clay Barnabee at a Picnic—Benton's Gossip of the Hub.

(*Special to The Mirror.*)

BOSTON, July 2.—Next week will see Boston filled with school teachers from every section of the country, and it remains to be seen if the few theatres which have remained open will reap the benefit of their advent. The National Education Association held its convention here about seven years ago and had so good a time with free shows and other things that the average theatrical man would turn pale at the very mention of the word "schoolma'am." This year it is a little different. Quite an element of well-to-do Bostonians thought that it was riding a good thing to death for the association to come back here again so soon, and those who did not push extending the invitation to Boston are now not throwing their houses open to the delegates for receptions and other free blows in honor of the visitors. The teachers will find quite a different Boston in many ways, and therefore they may decide to go to the theatres, no matter how hot it may be. If that is the case, they will leave much more money in Boston than they did seven years ago.

There will be a number of places that the teachers will not visit, for the disasters have been especially numerous for a season that is still so little advanced. The regular dramatic year ended early, and then there was a general rush to get into the picture and vaudeville competition. The result is that now on many a door there is the sign "Closed. Will open again in August." And there you are. The scheme of giving open air vaudeville at the American Ball Grounds is all over, and the Spring and Summer season of comic opera at the Back Bay Opera House also is ended, having given the masses a chance to see the house, near opera at cheap prices and queer the season at the Castle Square, which ended after two weeks of excellent productions to poor business. But poor business was general, for the weather was hot and everything was discouraging. Now it remains to be seen what effect the presence of the school teachers will have. Certainly if the weather is good on Monday business will be nothing at all, for in the morning there is to be a safe and sane Fourth of July celebration, with floats and everything but firecrackers; in the afternoon President Taft will speak to all the teachers in the horseshoe auditorium of the Harvard Stadium, where Maude Adams played Joan of Arc, and in the evening there will be a big display of fireworks to christen the new Charles River Basin. Consequently, if the weather is fine, it is easy to see where the theatres will not come in.

Of the changes of bill next week the only ones will be made with the stock companies. Charlotte Hunt has been having an interesting time of it at the Majestic, where her presentation of The Little Minister has given her a character of the type which she plays so well. It has been one of the best things of her whole Summer season, and it was only handicapped by the hot weather of the week. It will be followed by East Lynne next Monday, and in this she will play the dual characters of Lady Isabel and Madame Vine.

Lindsay Morison's stock company will make a change of bill and try to forget that there ever was a thought of playing The Christian in weather that was suggestive of another place than heaven. The new play will be The Battle, which has never been given here by stock players, and an additional interest in the presentation will be the fact that on this occasion Theodore Friebus will make his first appearance with the present organization.

William Hodge will enter upon his last week at the Park, ending his stay with The Man from Home, which has been extended in order that the teachers' week might be included in the period here. He came here the first of January and forms the second attraction to continue the Park season into the month of July, the only other one having been The Traveling Salesman a year ago. The total of the run will be twenty-seven weeks, and the only longer one at this house was when Neil Burgess played The County Fair from September to April, seventeen years ago.

The Girl in the Taxi, too, will continue along its run at the Tremont despite the hot weather, and will start upon its ninth week, beating all the engagements that the Tremont has known since The Merry Widow. Carter de Haven and all the rest of the cast are finding Boston quite a good Summer place, and a number are located at Winthrop, where the bathing is fine.

Eddie Foy's engagement at the Shubert in Up and Down Broadway has given Boston a typical Summer show. It is a lively entertainment with an abundance of good things which are being worked into shape for presentation in New York. Its weaknesses are being cared for with the greatest of rapidity and the strong points are being developed so that the second week will open most auspiciously. There is a lively company with Mr. Foy, Emma Carus probably proving the greatest favorite of all.

For the vaudeville bill at Keith's next week the attractions will be the Four Old Soldier Fiddlers, the Eight Geisha Girls, Six American Dancers, Porter J. White and co., in The Visitor; Marshall Montgomery, Conlin, Steele and Carr, the Havelocks, Barry and Halvers, and McPhee and Hill.

At Waldron's Casino the Summer stock company will continue, but there will be a complete change in the two burlesques given and new features to the olio.

Another of the Ott extravaganzas will hold the stage of the open air theatre at Norumbega Park next week. This time it will be Boys and Girls, by the author of The Explorer, recently seen there.

So great has been the hit made by A Japanese Honeymoon at the Knickerbocker at Bass Point that it will be continued for another week.

Out at the Medford Boulevard, the bill will be made up of Evans and Gordon, Clara Sonora, the Hiatts, the Ehretto Brothers and the Watermelon Trust.

Orma A. Richardson, the society classic dancer, had a narrow escape from death this week. She was at her home in Allston when her clothing caught fire from a hot curling iron and the light draperies were very quickly in a blaze. She was so seriously injured that she had to be taken to the Massachusetts General Hospital, and was in great agony.

Mrs. Gertrude Luce, the wife of John W. Luce, the prominent press representative in Boston theatricals, died very suddenly this week. She was at their home in the Back Bay, and was supposed to be in good health, but in the morning she was found dead in bed. She had suffered from heart trouble at times in the past and that caused her death. The burial was at her former home in Maine.

When the auction sale of the Masconomo House, at Manchester-by-the-Sea, was held this week, the property was bid in by John B. Schoeffel, the husband of the late Agnes Booth Schoeffel, who owned it up to the time of her death. Many notable entertainments were given at this fashionable North Shore hotel. Now, it will be torn down and cottages erected upon the site. There are twelve acres in the property and five cottages, the whole being assessed for $89,000, but Mr. Schoeffel secured it for $72,000.

Henry C. Barnabee, the old-time comedian of the Bostonians, and before that of the Boston Ideals, was one of the most prominent persons upon the Summer outing of the Old School Boys' Association of Boston this week at Nantasket. The association is made up of those who went to school here more than fifty years ago, and the veterans all were young for the outing. Mr. Barnabee sang several songs, and told stories for the entertainment of his many former companions.

Alice Johnson, of The Man from Home, has arranged to sail for Europe on the Tuesday following the close of the run of The Man from Home at the Park. She has lost just a month in Paris by the extension of the engagement of William Hodge in this city.

At this week's meeting of Theatrical Stage Employees' Union these delegates were selected for the national convention in Washington: Patrick Maloney, John J. Barry, international president; George Ingersoll, and Fred Bailey. Fred J. Kneeland addressed the members on the advisability of taking part in the Labor Day procession, but it was decided to defer action until the next meeting.

Madeleine Louis, leading lady of The Man from Home, is going to have her mother come on from St. Louis for the Summer, and they will be at Gloucester most of the time, possibly going a little further along the north shore.

It was amusing to see the preferences of two members of the senior class at Harvard last week, for one man said that he was going to be a dramatist, while the other declared that he would be a playwright. This was the way the list read for the table of choices expressed. Professor Baker ought to specify just what the difference in the ambitions of these two men is.

JAY BENTON.

INDIANAPOLIS.

George Arvine Closed Long and Successful Season—Selene Johnson Did Well.

George Arvine and associate players closed a successful Spring and Summer season at the Park that opened April 4 with The Heart of Maryland, in The Man from Mexico, June 27-2. The farce met with popular favor and was greeted with roars of laughter by large audiences throughout the week. George Arvine played Collier's old role, repeating the success he made in the part two years ago when he appeared with the Forepaugh Stock company here. Louise Dunbar added grace and charm to Mrs. Fitzhew, a part that unfortunately gave her little opportunity. Thomas Chatterton, another member of the company who has gained great popularity here, played the warden of the prison in his usual easy convincing manner. J. Francis Kirk supplied good comedy as Cook, the deputy sheriff. Harry Brown scored as the excitable German, Schmidt. The other roles of minor importance were satisfactorily played by Georgia Lee, Fay Baker, Rose Watson, Earl Metcalf, Francis Joyner, Fredrick Sullivan, James Harris and Leslie Morrison. Farewell receptions will be given on the stage at the close of the performances on Friday and Saturday afternoons and Saturday night, when playgoers will have an opportunity to meet and say good-bye to the members of the company. Mr. Arvine will return with his company next season, opening early in September, but at which theatre has not been definitely decided.

At the Murat June 27-2, Sowing the Wind was put on in excellent style by the all star stock company. The performance of Selene Johnson as Rosamond stood out prominently as a strong and finished piece of work that was to be expected, since Miss Johnson played the part a year with a regular company on tour. Robert Lowe was seen to splendid advantage in the role of the elderly Brabazon. His performance was easy and natural. Leslie Kenyon added to his favorable impression here as Watkin, his scenes with his life long friend Brabazon in the first act being particularly good. Olive Temple, who has had little opportunity so far, was particularly good and pleasing as Mrs. Fretwell. It was the best thing she has done. Lillian Sinnott was a delight as her daughter Maud, and her quaint, pretty costumes added much in her favor. John C. Davidson as Ned Annesly, Wm. H. Sams as Lord Petworth, and Harry S. Northrup as Sir Richard Cursitor were well cast. Sherlock Holmes 4-9.

Innes' Band opened a week's engagement at the German House 27. The opening concert was for the members of the German House exclusively and was well attended, being given in the auditorium instead of the garden on account of the rain. The remaining concerts, given every night, with matinees Wednesday and Saturday, were open to the public and drew large, appreciative audiences. Beatrice Van Loon, soprano, was soloist.

One of the largest crowds that about filled the place, enjoyed a good bill opening night of week 27-2 at the Hippodrome. The Indianapolis *Star's* newsboys and carriers were entertained by the management 28. Sections of the grand stand were reserved for the boys, and special cars were provided to take them to the ball park in time for the opening band concert and the grand entry of the performers.

Leonard Blumberg, who has been in charge of the Shubert Murat Theatre since the opening, the last of February, left for New York 29.

Marjory Taylor arrived last week to spend the Summer with her parents, Dr. and Mrs. J. H. Taylor, at the Chalfant. Miss Taylor was a member of David Warfield's company the past season.

PEARL KIRKWOOD.

BUFFALO.

New Theatre Company Well Received—Both Stock Companies Doing Well.

The New Theatre co. drew large audiences to the Teck June 24-25, when Sister Beatrice, Don and The Nigger were presented.

The Cottage in the Air was offered by Jessie Bonstell and her co. June 27-2 at the Star.

Schiller's Mary Stuart was well interpreted by Mildred Holland and her players at the Lyric 27-July 2 and business was excellent.

Howe and his pictures are at the Teck for a short stay, and so far large houses have been the rule.

P. T. O'CONNOR.

LOS ANGELES.

Much Interest Evinced in Mrs. Fiske's Engagement—Improvements at the Auditorium.

The main attraction for the week of June 26 will be Mrs. Fiske, supported by the celebrated Manhattan co., at the Mason Opera House. At all evening performances Becky Sharp will be the bill, and strange to say this will be the first production of this noted dramatization of Vanity Fair yet given in this city. Mrs. Fiske is greatly loved in this character and we feel fortunate indeed to be able to witness her portrayal. The Pillars of Society will be given at the Wednesday and Saturday matinees. So far the advance sale of seats has been exceptionally large, notwithstanding the fact that this is just the time when schools are out and the people are leaving the city for the many beach resorts. Eastern managers have discovered, however, that California is just as good a theatrical State in the Summer as in the Winter.

Willie Collier in A Lucky Star has just finished a profitable week's engagement at the Mason June 18-24, and, be it said, that he is just as popular as ever, even though he has taken unto himself a wife, who plays right in the co. with him. There is many a hearty laugh in his new play and a really artistic last act, which is worth a large part of the admission price. Then, too, the co. has been carefully selected; so, taken altogether, we can't help but put in a good word for droll Willie, his bride and his support.

Going Some is the attraction at the Belasco June 18-25, which seems to please the usual large audiences. The Wolf will be staged for the first time by any stock co. June 27-3.

The Girton Stock co. opened at the Grand June 17, offering for the week the sensational melodrama A Ragged Hero. The co. meets all requirements and gave a very interesting and thrilling production of this mammoth scenic hit. Attendance for the week most satisfactory.

The third and last week of Paid in Full found no diminution of attendance at the Burbank Theatre. The play has had a tremendous run, to the great satisfaction of both public and box-office. Commencing 26 Richard Bennett will appear at this house in Pierre of the Plains; in this he will portray the role of the vagabond, one of the most romantic characters ever depicted. This will also be the last week of Harry Mestayer, who has been with the Burbank co. for the past six years; Mr. Mestayer goes East to join the forces of Cohan and Harris.

The Hackett season at the Majestic has been an unqualified success from every standpoint. This past week Mr. Hackett was seen in his early creation, the dual role of Rudolph, in The Prisoner of Zenda. Beatrice Beckley gracefully played the part of Princess Flavia and John Burton was quite the gruff old Colonel Sap, while Frederick Gilbert capably handled the role of Duke Michael. The coming week will mark the end of the Hackett engagement and he will be seen in a tremendously strong play by Bernstein titled Samson. After this the Majestic will be dark for a week when Virginia Harned will play a short season, opening in the great sensation, Anna Karenina, which created such a furor in San Francisco.

The Auditorium is about to undergo some beneficial and needed changes, that of seating arrangement and acoustic betterments. At the completion of these improvements, we are informed, the Shubert season will commence and will be uninterrupted for many consecutive weeks.

Ellen Beach Yaw is planning a most comprehensive concert tour; she will be assisted by Mrs. T. Newman, whom local audiences have found to be a most accomplished and versatile accompanist, and by Jay Plowe, flutist, of Berlin.

DON W. CARLTON.

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NEWS FROM PHILADELPHIA

Great Interest in Operatic Possibilities—Willow Grove Park to Be Abandoned?—The Original Producer of The Mikado—Maude Odell to Retire and Settle in the Quaker City?—Slade's Chat.

(*Special to The Mirror.*)

PHILADELPHIA, July 2.—Local managers of the first-class theatres see a matter for rejoicing in the announcement just made by Andreas Dippel, general manager of the Metropolitan Opera House company of Philadelphia. There will be only fifty performances in all—eight by the Metropolitan company of New York, the other forty-two by the Metropolitan company of Philadelphia and Chicago. Last season Mr. Hammerstein gave eighty performances, beginning early in November and closing on March 27. The season here this year will begin about a month later than last year, according to present plans. There will be no performances during November and few in December. This is good news for our theatrical managers. There is no question but that their business was cut into deeply last year by grand opera competition. Society preferred grand opera to even the best of plays, not so much because they really enjoyed the opera, but because it was a social event, "don't cher know." There was another class of patrons who attended grand opera simply to be in the swim and to witness the spectacle as formed by the gorgeously gowned members of the upper set. A third class who attended grand opera performances was composed wholly of real lovers of music. Incidentally, classes two and three could not, with exceptions of course, afford to attend grand operas and regular theatrical productions, so their patronage went to the former to the detriment of the latter, and their places were not filled at the theatres by our floating population, which, as is well known, is extremely limited. Under present arrangements of the Metropolitan Opera company of Philadelphia, the local theatres will have practically one-half of their regular season without competition from grand opera, for which every theatrical manager here is thankful.

The National announces that its season will open early in August. The policy of the management will remain as heretofore, its attractions being chiefly melodramas.

The Philadelphia Opera House will hereafter be known as the Metropolitan Opera House. The change is not relished. As the Philadelphia Opera House the building had a distinct individuality, which it loses as the Metropolitan.

I hear that the Philadelphia Rapid Transit Company will next year abandon Willow Grove Park, the most beautiful resort of its kind in Pennsylvania. The report comes to me too late to have confirmed. It will be a great loss to Philadelphia if it should prove true, for from the date of its opening it has been the means of treating Philadelphians and residents for miles around to the finest music the country affords. We have had Sousa, Herbert, Conway, Damrosch, Theodore Thomas, and many other leading musical organizations at this park during the Summer, admission to all concerts, of course, being free. Notwithstanding the high character of the music and the many other attractions offered the park has never been a paying institution, owing to its distance from the city and inadequate transportation facilities.

It is not generally known that Frank Howe, Jr., now manager of the Garrick and Walnut Street theatres in this city, was the original producer of the comic opera, The Mikado, in this country. He was then proprietor and manager of the Bijou Opera company, and it was this organization which gave the initial performance in the United States of this opera at the Museum, in Chicago, just twenty-five years ago last Wednesday—June 29, 1885. The cast included Joseph W. Herbert as Ko-Ko, Stanley Felch as Pooh Bah, Richard Burton as Nanki Pooh, J. A. Allison as Pish Tush, Nella Bowers as Yum Yum, Lulu Stevens as Pitti Sing, Julie Christin as Peep Bo, and Lottie Cruikshank as Kalisha.

Three Million Dollars, Charles Marks' new musical show, will be at Atlantic City for a week, beginning July 25, after which it goes to Boston for a run.

Al. Woods states that Philadelphia will witness the first production of his new play, The Other Woman, with Laura Nelson Hall and Nanette Comstock in the leading roles.

Maude Odell, "the most perfectly formed woman in the world," was here this week looking over the ground for the formation of a physical culture class. She is anxious to abandon the stage and take up the teaching of women the art of caring for themselves.

The bill at the Grand the last half of this week is an excellent one. Buying An Airship, by Howard and Lender, proved to be a catchy bit of comedy. Blanche Sloane gave a rather sensational trapeze act. Nat Carr's monologue was amusing. The Rose Lane and Walker Troupe presented a pleasing singing and dancing act, while Mlle. Capretta, Cheffalo and company had something new in the way of magic.

A most delightful performance of Romeo and Juliet was given by the Fred Eric Players at the Botanical Gardens of the University of Pennsylvania Thursday night, for the benefit of the Charlotte Cushman Club, of this city. The gardens furnished an ideal setting for the out-door scenes of this old play. The production was successful in every way. Mr. Eric was excellent as Romeo, while Alice Eric made a charming Juliet. One of the best characterizations was that of Mercutio by Frederick Forrester. Francis Verdi was capable as Tybalt, as was May N. Drew as the nurse. Others in the cast deserving of mention were Thomas L. Coleman as Capulet, Gersten Miller as Benvolio, and Edson R. Miles as Friar Lawrence.

Interest in the production of Clyde Fitch's farcical comedy, Girls, by the Orpheum Players, at the Chestnut Street Theatre, this week, was heightened by the fact that it served to introduce the Players' new leading woman, Leila Shaw, who assumed the character of Pamela Gordon. Miss Shaw made good without difficulty; she did more than that, in fact. She won the audience right from the start, scoring a personal and artistic triumph. Albert Phillips, as Edgar Holt, increased the favorable impression he had already made. Florence Rittenhouse, who was with the Players last Summer, scored a hit as Violet Lansdowne, and Helen M. Albert, as Kate West, also won favor by her clever acting. Ada Boshell, as Lucille Purcelle, brought out all there was in the character. Edwin Middleton, as George H. Sprague; J. Anthony Smythe, as Frank Lott; Ernest Sinclair, as Henry Willis; Edith Walls, as Mrs. John Dennett; J. Boyd Pearson, as John Dennett, and John J. Geary, as the janitor, completed an excellent cast. Next week, Forget-Me-Not.

The Eight Geisha Girls were the real headliners at Keith's this week, and quickly sang and danced themselves into popular favor. The act had never been seen here before, but it will bear repetition. The girls—real Japs—are cute and pretty, and wear some attractive and artistic costumes of white and gold. Their songs were rendered in their native tongue, and they accompanied themselves on instruments that resembled a mandolin or guitar. Their dancing was quaint, even if there was some resemblance to our own "steps." Arthur Evers, Joseph Redman, and Eleanor Wisdom scored a big hit in the playlet, Baseballitis. It is full of life, and go and timely. There were not a few in the audience who saw himself reflected as the "fan" of to-day. An act that was diverting was that in which Roman sports and pastimes are shown by a company of strong men, who perform in an ancient Roman palace with a live fountain playing in the centre. There are also introduced reproductions of some of the world's greatest sculptures, which were much admired. Howard and Howard, as the Hebrew messenger boy and the thespian, were as witty and amusing as ever. Montrell proved himself a wonderful juggler. Minnie St. Claire was most enjoyable in a little skit, entitled The Girl from Missouri, in which she appears as a "rube," and sang and danced to suit the character. Ted Lenore was clever in his songs and witticisms. Fred. Zobedie gave a remarkable performance of balancing and contortions, while Brown and Ayer had a new comedy sketch which served to introduce their latest song hits.

The feature of this week's bill at the William Penn is Charles Lutz, an armless man, who performs many remarkable feats. He played such musical instruments as drums, trombone and bugle, and handled a saw, hammer and bit and bit stock with great dexterity, while his rifle shooting was perfect. The Eight Fashion Plates did some graceful dancing, as did the Whirlwind Westons. Nielson, a comedy juggler, gave something new in that line. Lee Tung Foo presented some character impersonations that were real gems of art. Henderson and Thomas appeared in blackface comedy, but the act, as well as their songs, were new and up to date.

The "Big Hip." had a good week of it, crowds attending each performance. The bill was replete with novelties. Particularly pleasing was J. W. Moore's plantation spectacle, Ethiopia, in which there was real comedy and some very pleasing singing and dancing. The Piccolo Midgets were amusing in a skit entitled Fun in a Gymnasium. The Flying Martins were, as usual, clever, and the horizontal bar work of the Nevas was warmly applauded. The remainder of the bill was up to the "Big Hip.'s" standard.

A big business was done at the Philadelphia Hippodrome all week. The "thriller" was "Poler," who does some remarkable feats on a 75-foot pole. The Three English Madcaps proved themselves to be very clever acrobatic dancers. Stuk and Linden were marvels at acrobatic cycling and barrel jumping. The Maginleys presented something new in their aerial act, and Vic Dowd and his bucking broncos repeated the success scored when he was with the 101 Ranch Wild West. Charles Aldrich, who was with the same show, displayed remarkable skill in throwing the lariat. White's donkeys, the Atlantic City Quartette, Phil Bennett, the Italian street singer, the Three Escordos, Yeager and Kamp and Steve Miaco all contributed a share to a most entertaining performance.

JAMES D. SLADE.

MINNEAPOLIS.

Henrietta Vaders Succeeds Ada Nevil—Last Week's Report Corrected.

At the Metropolitan the Grace Hayward co. gave an excellent production of The Man on the Box. Albert Morrison and Grace Hayward were seen in the leading roles, and others who lent able support were Joseph Greene, Frank Dennithorne, Frank Tobin, Guy Gagnon, Erville Alderson, Eugene McGilland, Harry Linkey, Ada Nevil, Agnes Blial, and Myrtle Gayetty. When Knighthood Was in Flower follows.

A dispute over unpaid salaries caused the holding of the curtain at a matinee of The Daughters of Men at the Lyric Stock co. Charles Emerson Cook retired as manager of the co. A. G. Bainbridge, Jr., the efficient house manager, assumed the responsibility, and the matinee proceeded. This week Merely Mary Ann is given, with Frances Neilson and Corliss Giles in the leading roles. Others are Bert Walter, Wayne Arey, Benedict MacQuarrie, W. H. Tooker, Arthur Cappelen, Louise Farnum, Helen Wilton, Jane Meredith, Coral Tooker, and Virginia Douglas. Facing the Music follows.

The last week of the stock season at the Bijou was given over to a capable production of Human Hearts, with Walter Seymour, Gladys Montague, and Guy Coombs in the leading roles. The co. will open an engagement in Chicago.

Ada Nevil will close with the Grace Hayward Stock co. as character woman at the end of this week and will be succeeded by Henrietta Vaders. A report in THE MIRROR last week stated that Mary Hill was doing character work with the Hayward co. Miss Hill is playing second business.

CARLTON W. MILES.

MONTREAL.

Good Work by Ryan Stock Company—B. Genevieve Baird Had Good Season.

The Ryan Stock co. appeared at the Princess in The Little Girl and Sidney Grundy's Circus Girl (Arabian Nights) June 27-2; Mr. Ryan played Hummingtop; R. B. Milloy, a Montreal boy, gave a very clever impersonation of the butler; Mary Condon, who is a great favorite here, was an amusing Mrs. Gillibrand, and Harriet Duke a chic Rosa Columbia. The Black Fox 3-8.

R. B. Milloy, who has just closed a long season with Al. Wilson, is visiting his family in town. The Musical Johnsons are also spending their Summer vacation here.

B. Genevieve Baird closed a five weeks' season in Halifax June 18. Business in the Maritime Provinces is rather dull, but all along the line Miss Baird received the most flattering notices for her work in A Romance in Bohemia, the four-act play by W. A. Tremayne, and for her performances in the triple bill of Nance, A Lesson in Diplomacy and Her Last Chance. W. A. TREMAYNE.

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AROUND VARIOUS CIRCUITS

MANAGERS ARE NOW MAKING PLANS FOR THE SEASON OF 1910-11.

John Cort Goes West for Business and Recreation—New Affiliations with Various Theatre Associations—Some Recent Bookings—Florida Theatres Now Represented by the Associated Southern Managers.

National Theatre Owners' Association.

John Cort, president of the National Theatre Owners' Association, left on June 29, on a trip through the West to look over his various theatrical interests in that part of the country. He will go direct to Seattle, where he will devote several days to the affairs of the Northwestern Theatrical Association, of which he is general manager. Then he will enjoy a brief vacation at Whisker Farm, his Summer home, near that city, prior to making the return trip, with stops at Portland, San Francisco, Los Angeles, Salt Lake City, Denver and Chicago, in all of which cities he has extensive theatrical interests. He will also give some attention to his recently acquired purchases of interests in theatre properties in the Middle West. Mr. Cort will reach this city again in about four weeks, when he will begin operations on his various productions for the coming season. In addition to Mrs. Leslie Carter, whom he will present in a new play, and Max Figman, whose starring vehicle will be Mary Jane's Pa, he will have two big musical attractions, each of which will receive a New York presentation early in the season.

Will S. Collier, manager of Green's Opera House, Cedar Rapids, Iowa, and Coldren Opera House, Iowa City, Iowa, and Charles Scott, manager of the Lexington Opera House, Lexington, Ky., have been admitted to membership in the National Theatre Owners' Association.

Frank A. Giesea, who controls a chain of theatres in California, including the Yosemite Theatre, Stockton; the Clunie Theatre, Sacramento; the Victory Theatre, San José, and the Bakersville Opera House, Bakersfield, and A. F. Flory, manager of the Hanford Opera House, Hanford, Cal., have affiliated their interests with those of the Northwestern Theatrical Association, of which John Cort is general manager.

Among the theatre owners whose applications for membership to the National Theatre Owners' Association have been received are A. J. and W. L. Busby, managers of The Theatre, Waterloo; Masonic Opera House, Oskaloosa; Odeon Theatre, Marshalltown; Colonial Theatre, Grinnell and Temple Grand Theatre, Creston, Iowa, and various managers of theatres in Michigan, including Stone's Opera House, Flint; the Academy of Music, Saginaw; Post Theatre, Battle Creek, and theatres in Port Huron, Bay City and Kalamazoo, also the Grand Opera House, Columbia, Tenn., and the Grand Opera House, Vincennes, Ind.

J. J. Coleman's Circuit.

W. A. Graves has succeeded Charles Renne as manager of the Auditorium in Springdale, Ark.

Recent bookings over this circuit are: Madame X, The Merry Widow, Walker Whiteside, Gertude Elliott, Viola Allen, The Man on the Box, Tim Murphy, The Lost Trail, Wilton Lackaye, A Bachelor's Honeymoon, and Wood Sisters.

Lee W. Rood has taken the management of the New Fenton Theatre, Caruthersville, Mo.

American Theatrical Exchange.

Recent bookings over this circuit are: Mrs. Wiggs of the Cabbage Patch, A Stubborn Cinderella, The Time, the Place and the Girl, Billy "Single" Clifford, The Chocolate Soldier, Grace George and The Man of the Hour.

Eakle and Richards are the new managers at Amirella, Texas. The bookings will be made from this office.

T. B. Pedigo is now the manager of the theatre at Navasote, Texas. The theatre is being remodeled and the stage enlarged. Companies are routed direct through this office.

Mark Heiman, manager of the theatres at Madison and Appleton, Wis.; Champagne, Bloomington and Decatur, Ill., is in town.

The crop reports from Texas and Oklahoma are very encouraging and the indications of business during the coming season are very encouraging.

George Walker, manager of the Hancock Opera House, at Austin, Texas, has been visiting New York the past fortnight and leaves for a European trip Wednesday, July 6.

Charles A. Burt Southern Circuit.

An original American detective play by Marie Doran, entitled Guilty, was presented for the first time at Phillips Lyric Theatre, Brooklyn, N. Y., last Monday evening, under the management of Frank Doran. The play proved to be a detective story different from all others, and gave great satisfaction. Mr. Doran is now arranging with Charles A. Burt for the booking of said attraction throughout the United States.

The latest information is that the theatres in Florida are represented by the Associated Southern Theatre Managers, James Deicher, Klaw and Erlanger and Charles A. Burt Southern Theatre Circuit (Inc.). The local managers in that State should certainly secure enough attractions to satisfy their patrons this coming season, as all parties above mentioned state that they are booking a number of attractions for Florida.

SEATTLE.

Maude Adams and Arthur Byron Well Received—Sue Howard Again Heard From.

The coming of Maude Adams in What Every Woman Knows June 20-22 raised high expectations, which were fully realized. At the opening performance in the Moore the noted actress was greeted by a capacity house, and her reception was in the nature of an ovation. Seattle's representative society was in attendance. The self-sufficiency, egotism and other weaknesses of the so-called "self-made" man were cleverly portrayed by Arthur Byron as John Shand, a unique character. Quaint humor, pathos and moments of intense human interest characterized the development of the plot. In the cast were Ffolliott Paget, Lillian Waldegrave, Lillian Spencer, Lumsden Hare, B. Peyton Carter, David Torrence, Fred Tyler, James L. Carhart, Wallace Jackson and W. H. Gilmore. The senior pupils of Sacred Heart Convent appeared in Golden Hair 23, which was well patronized. Dark 24, 25. Henrietta Crosman in Anti-Matrimony 26-2.

The Telephone Girl 19-25 at the Grand was presented in a manner that delighted medium and large houses. Bonita in the title-role invested the part with charm and ease. In the cast were Bessie Millar, Ida May, Violet Mack, Maud Ingram, Fib Whiteside, Lou Hearn, Clifford Robertson, Claude Lightner, Al Sykes, Arthur Mayer and other talent. Same co. in Bankers and Brokers 26-2.

At the Seattle the King of the Opium Ring 19-25 was presented in an efficient manner by the Russell and Drew Stock co. before large and medium houses. Some special features contributed to the effect and enjoyment. Jane Tyrrell, Claire Sinclair, Anita Allen, Eva Earle French, Alice Hall, True Boardman, Sidney Payne, Edward Kellie, George B. Berrell and others entered with spirit into their respective parts, and contributed to the success of the performances. Sue Howard, who used to be a favorite at the old Third Avenue Theatre, was seen in the cast to advantage in the role of Duty Peck. Same co. in Escaped from the Harem 26-2.

Arrah-Na-Pogue 19-25, with Aileen May in the title-role, was well presented at the Lois. The attendance averaged good business. Eugene Weiner, formerly a member of the San Francisco Opera co., was seen to advantage in the role of Shaun. William Morris, as Michael Feeney, gave one of his most ingenious delineations. The other members of the cast rendered capable support. A Mother's Love 26-2.

W. M. Russell, manager of the Seattle, has just returned from a successful tour with the National Opera co.

BENJAMIN F. MESSERVEY.

NEWARK.

Special Mention of Some Favorites in Aborn Brothers' Opera Company.

The Aborn Brothers presented Princess Chic at the Olympic Park, June 27-3. An excellent cast including Blanche Morrison, Forrest Huff, Fritzi von Busing, John R. Phillips, Thomas S. Van, Howard Chambers, Jack Henderson, Harry Lane, Agnes Finley, C. W. Phillips, Harriet Carter and Edna Hale. Many members of the cast were identified with the work a year ago and being familiar with their roles they sang and acted with a confidence and zest that made their share in the performances very inspiriting. The chorus again gave a good account of itself and, being picturesquely garbed, was interesting. King Dodo 4.

GEO. S. APPLEGATE.

SPOKANE.

Maude Adams Here After Absence of Three Years—Praise for Mrs. Cunningham's Voice.

Henrietta Crosman and co., playing Anti-Matrimony, were received with favor at the auditorium at two performances, June 22-23. Maude Adams and co. played to capacity in What Every Woman Knows, at three performances, 24-25. This was Miss Adams' first visit in three years. Benefit performance, Ladies' Auxiliary, Spokane Lodge O. A. H., 14; Margaret Anglin, in The Awakening of Helena Richie, 16-17; William Collier, in A Lucky Star, 25-26; Mrs. Fiske August 8-9.

D. S. Lawrence as Soangataha and Jane Vivian Kelton as Dorothy scored in Strongheart at the Spokane, week of June 19, playing to big business. The Silver Girl is underlined for the week of June 26.

J. M. Stott says that the Auditorium at Pullman, Wash., the largest frame theatre building in the Northwest, destroyed by fire on June 11, will not be rebuilt. The suggestion has been made that a stock company be formed and an opera house built on the lots formerly occupied by the Palace Hotel, which was destroyed by fire two years ago. The matter will probably be taken up by the Commercial Club.

Carl Thrower, operatic tenor, scored at a recital in Turner Hall under the auspices of the Deutscher Verein on June 25. He was assisted by Reidelsberger's orchestra, the Schubert Quartet, Hans Dressel and Mme. Jessie LeClaire.

John L. Darrell, probably the only man in the American Northwest wearing the Victoria Cross, has been engaged as bassoon soloist by Bowen's Natatorium Park band. Mr. Darrell earned his honors during the siege of Ladysmith, having also seen service in India. He has had the honor of playing before Queen Victoria, King Edward and King George.

D. S. Lawrence, leading man of the Lawrence and Sandusky Stock co., playing at the Spokane, broke into the front pages of the local papers without the assistance of his press agent when he gave chase, revolver in hand, to a burglar who invaded his home a few nights ago. The man got away.

Alexander Saslavsky, solo violinist and concertmeister of the New York Symphony Orchestra, said on his arrival in Spokane that Oscar Hammerstein is slated for the directorship of the Metropolitan Opera House. Mr. Saslavsky will spend most of the Summer here. He will go East in August and return in October for a Coast tour. He will give concerts in many of the Coast cities including San Francisco.

Letters from Rome, Italy, say that Mrs. John G. Cunningham, a young society woman of Spokane, won unstinted and liberal praise from the critics and press in Rome at a concert in Rome on June 2. *La Tribune* says: "A revelation was the singing of Mrs. J. G. Cunningham, a beautiful American artiste, who has a voice of most beautiful timbre, of very great and easy intonation, very well harmonized, and which she uses with art and taste. It is easy to prophesy a brilliant future for her." Mrs. Cunningham will return home next November.

W. S. M'CREA.

PORTLAND, ORE.

Baker Stock Company More Popular Than Ever—Baker Theatre to Be Torn Down.

One of the most delightful productions Baker Stock co. has given during its brief Summer season at the Baker was that of My Wife, week of June 19, in which Isetta Jewel essayed the role of Trixie Dupre, first played in this country by Billie Burke, and Franklyn Underwood that of Gerald Eversleigh, which John Drew created in this country. The co. struck the right note in their performance of this exquisite society comedy right from the beginning, and despite weather conditions the Baker was packed at every performance, matinee and evening. Too much praise could not be bestowed upon Isetta Jewel and Franklyn Underwood, as well as Dan Bruce, who came to the front in the pleasing role of Gebby. Benjamin Horning also attracted much attention in the part of M. Dupre. John Sheeman appeared to excellent advantage in the role of the young Frenchman, Rene Falandres. The striking brunette beauty of Margo Duffet took the audience by storm when she appeared as the Baroness in the second act. Frances Slosson gave a finished performance of Miriam Hawthorne the actress. The rest of the cast were excellent in their parts.

The Three of Us will open week 26 which will probably be carried over until the night of the 4th. The close of the season will be especially notable inasmuch as it marks the end of the historic old Baker Theatre. The building is to be torn down to make way for a large business block.

JOHN F. LOGAN.

KANSAS CITY.

A Creditable Performance by the Auditorium Dramatic School—Personal Mention.

A Midsummer Night's Dream was put on for a week's run at the Auditorium June 26-2, and despite the hot weather the opening was made to large audiences, with a very creditable advance sale for the entire engagement. The production was made by Georgia Brown, directress of the Auditorium Dramatic School, who had the assistance of several professionals who summer here, a number of her pupils of the season just closed and one hundred and fifty children. Altogether there were nearly two hundred people in the cast, and the production was made upon the most extravagant lines throughout. The scenery, which was painted especially for the engagement, was most attractive, while the many and varied costumes shown vied with the settings in point of beauty and splendor. The children, however, were the feature of the big offering, and it was to see these clever little tots that many braved the tortures of sitting indoors during an entire evening in midsummer weather. The grown-up parts were well taken, the role of Bottom being played by H. LaFabe at the matinees and by Henry Lots at the night performances. Both were excellent. Marion Kresby made a charming Helena, while Grace Arthur, Kate Snell, Bessie Hoban, Eugene McCown, Edith Forberg, A. J. Mellott, Walter Lynch, William Danforth and Reta Elliott handled other principal roles excellently.

There were so many children and so many changes of cast, made necessary by the extreme youth of several of the participants and, the length of the engagement, that it would be difficult to name even a part of those who scored. The children ranged from three to thirteen years, and all the principal parts had two and three portrayers who took turns in appearing. Glory Bayne and Lois Bayne were the Pucks at the two opening performances and each was most enthusiastically applauded. Mary Hessel, Josephine Duval, Janet and Katherine Cravens and many other of the big cast were likewise well received. The music was furnished by and under the direction of J. F. Zimmerscheid.

The third week of the Lyman Howe travel pictures at the Shubert opened 27 to the usual large audiences. Pictures of the Roosevelt party taken recently in France were features of the bill which found great favor with the audiences. Another particular favorite were some North Pole pictures, while scenes from England, France, India and Japan were among the travel views. Several comedy pictures varied the programme and were well received.

Vaudeville at the Empress, Gayety and Globe continues to draw well in spite of the heat, all the theatres having cooling systems. The new Empress especially is faring exceptionally well and the Sullivan-Considine house will undoubtedly prove a success.

The Ferullo Band is playing twice daily concerts at Electric Park and drawing big crowds. The band has been heard here several times before and is a decided favorite.

D. KEEDY CAMPBELL.

TOLEDO.

Mary Servoss Gets Shower of Roses—Charles Miller in a New Sketch.

The Lyceum Stock co., headed by Mary Servoss, finished its second season of twelve weeks at the Lyceum June 24 in Old Heidelberg. The closing week was marked by many special parties in honor of Miss Servoss, who has thoroughly established herself as a leading woman of high class. She possesses that charm and magnetism that comes out across the footlights and grips the very heart-strings of her audience. Among the numerous flowers showered on her the closing week was an immense shower bouquet presented by the Glen Glee Club, which sang the college songs in Old Heidelberg. Charles Miller, the leading man, did a monologue at the Valentine June 26-2, after which he will appear in vaudeville in Robert Hilliard's sketch, The Littlest Girl.

E. M. HEAD.

Eyes Exposed to Artificial Light

Become Red, Weak, Weary, Inflamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Two weeks ago on this page THE MIRROR asked the editor of *The Film Index* and Herbert Waterbury to "elucidate on this point": "How can a player convey the impression that he is looking away from the camera, or, as Mr. Waterbury puts it, conspicuously avoiding it, unless by some furtive glance he first betray the fact that he knows the camera is there, which in itself is the thing THE MIRROR has criticised?" This was in reply to Herbert Waterbury's contention in a letter to *The Film Index* that THE MIRROR'S film criticisms of "camera consciousness" had caused picture players to avoid the camera conspicuously, thereby making their acting appear unnatural. The *Index* editor now undertakes in a half-hearted way to answer THE MIRROR'S question. He fails "to recall any case in point," but he has an indistinct recollection, he declares, of pictures in which the "movement of the players" was "mainly up and down stage, so to speak, thus presenting a full rear view too frequently." "Possibly," ventures the *Index*, "it is such a situation that Mr. Waterbury had in mind."

* * * *

Possibly, but not likely. It is more possible that Mr. Waterbury saw in the particular film he had in mind places where, if he had been one of the actors, he would have dearly loved to look the camera in its single eye and soliloquize with face contortions, misnamed facial expressions. To have missed these precious moments for silent emotional rhapsodizing was probably in Mr. Waterbury's opinion little short of murder in the thirty-third degree on the part of the guilty director who had foolishly tried to cure his actors of the camera gazing fault. By not appearing to see the camera at moments when Mr. Waterbury thought the players had fine chances to look at it, they were guilty of dodging it and were therefore unnatural as actors—not unnatural as to the people they were trying to represent, but unnatural as actors of the Herbert Waterbury class. This, The Spectator believes, is the more probable basis for Mr. Waterbury's complaint. But still THE MIRROR'S question of how a player can convey an impression "that he is looking away from the camera," remains unanswered, because the answer of *The Film Index* that a player may have walked up stage with his back to the camera is no answer at all.

* * * *

The Spectator believes that for an actor to "conspicuously avoid" looking at the camera is an impossibility unless the player shall first take an obvious peep at it. To illustrate: The camera, so far as the player is concerned, is a glass disk or lens two or three inches in diameter. Can there be anything unnatural or conspicuous in not looking at this particular spot? On the other hand, is it not distinctly unnatural and conspicuous for a player to pick it out for constant or even occasional observation? If he were in total ignorance of the camera would he look at it at all?

* * * *

Recently The Spectator received a communication from an actor which reveals a new side to this matter of "camera consciousness," indicating that it is not always the fault of the player that he appears in a picture to be looking at the camera. It also indicates that there is at least one director who has not taken THE MIRROR'S critic's remarks on this subject any too seriously. In quoting this letter, which is written in confidence, the names of the pictures and parts mentioned by the writer are omitted. The letter follows:

To The Spectator:

SIR.—Since I have taken up posing for motion pictures I have read your comments on same with interest, and in confidence I hope to give you a bit of information. You speak or write so often of actors speaking to or glancing at the camera. Before seeing the inside of a studio I thought the actor at fault too, but now that I have worked in pictures I find that the actor is not always to blame, for when this has happened with me it has been only when the director has shouted at me to do this or that while taking a picture, and I have naturally looked toward him. He stands near the camera. It is natural to look at a speaker when spoken to, and I find that it is almost impossible to train myself away from this. Why not say something about this fault of the directors? We are rehearsed thoroughly, but they see some new bit to be done while the camera is working and shout at us, taking us out of our characters, showing us on the screen to a disadvantage and leaving us open to criticism. This happened more than once in —— ——, a picture to be seen soon in which I played the principal part. Also in —— ——, another early release in which I played the lead and was told to hurry—hurry in all of the quiet scenes.

The inclosed review will show you how I was criticised for doing what I was told to do—talk aloud when playing a scene alone.

To mention these things will help the actors, for your "comments" are read by all.

A MOTION PICTURE ACTOR.

In this case it appears that the director is to blame, not only for standing near the camera and shouting his instructions at disconcerting moments, but also for instructing a player to "talk to the camera," when the picture supposes him to be alone in a room.

* * * *

The Spectator has another communication, which refers to the general subject of natural acting, and as it comes from one of the public, not an actor, it is of special value, pointing out a defect in picture acting and showing also how closely the patrons of picture theatres criticise the films:

To The Spectator:

SIR.—I am sure all must admire your impartial criticisms each week in the motion picture field. Especially admirable is your stand for naturalness gained only by continual and conscientious attention to detail. Along that line I have often noticed one defect, but never took the trouble to formulate it before. That is the question of money in purchasing anything. The motion picture actor always has the right amount and he seldom if ever looks to see if it is the correct coin. He simply reaches in his pockets, pulls out something, whether coin or not no one could guess, shoves it into the dealer's hands and is off in a hurry. The dealer never looks to see if the amount is correct, except in a film where the story hinges on a bad coin. By watching many films you will find this correct, and it applies to purchases of all kinds, a newspaper or a dinner for ten—always a grab in the pocket and the trick is done. There is need for *change* in more ways than one in a motion p'cture.

DR. F. SCHILL, JR.

JOHNSTOWN, PA., June 23, 1910.

Paying out money in a motion picture is, as Dr. Schill intimates, too often a merely perfunctory action, similar to the writing of letters. It is one of the details that give reality to the picture if properly done, and destroy that reality when performed unnaturally.

* * * *

H. A. Brown, an English picture man, pretends to think that English pictures are far superior to American. This accounts, then, for the fact that American films are in big demand in England, while English films are in absolutely no demand in America. But perhaps Mr. Brown is only joking with himself.

* * * *

A writer in *The Moving Picture World* argues that the real mission of the motion picture theatre, as distinguished from the motion picture itself, is to entertain and amuse. *The World* is right. The amusement picture should be wholesome and may be indirectly instructive, but it is not the educational feature that draws 20,000,000 Americans into picture houses every week—not yet at least. Maybe yes, when the great uplift becomes universal some thousands of years hence.

THE SPECTATOR.

WHERE TO SEE NEW FILMS.

Plan System Adopted by Keith and Proctor Houses—All New Releases.

The Keith and Proctor picture houses, five in New York and one in Jersey City, have adopted a new regular schedule for presenting first releases of licensed motion pictures. All licensed releases will appear at these houses as soon as issued and by consulting the schedule it is possible for those interested to know at which of the six houses any picture may be found on any of the first six days after the picture's release. This should be a great convenience to picture players, picture authors, studio employees and hundreds of other interested persons who are continually inquiring where certain new pictures may be seen.

Each Monday's releases will be shown as follows: Biograph, Pathe, and Selig start at Union Square on Monday; Twenty-third Street, Tuesday; Harlem Opera House, Wednesday; Keith and Proctor's, Jersey City, Thursday; Fifty-eighth Street, Friday, and 125th Street Theatre, Saturday.

Mondays Lubin starts at 125th Street Theatre, day of issue; Harlem Opera House, Tuesday; Jersey City, Wednesday; Fifty-eighth Street, Thursday; Twenty-third Street, Friday, and Union Square, Saturday.

Tuesday's releases, Edison, Gaumont, and Vitagraph start at Union Square, day of issue; Twenty-third Street, Wednesday; Harlem Opera House, Thursday; Jersey City, Friday; Fifty-eighth Street, Saturday, and East 125th Street, Monday.

Wednesday's releases, Essanay, Pathe, and Urban, start at Union Square day of issue; Twenty-third Street, Thursday; Harlem Opera House, Friday; Jersey City, Saturday; Fifty-eighth Street, Monday, and East 125th Street, Tuesday.

Wednesday's Kalem starts at East 125th Street on day of issue; Harlem Opera House, Thursday; Jersey City, Friday; Fifty-eighth Street, Saturday; Twenty-third Street, Monday, and Union Square, Tuesday.

Thursday's releases, Biograph Lubin, and Selig, start Union Square day of issue; Twenty-third Street, Friday; Harlem Opera House, Saturday; Jersey City, Monday; Fifty-eighth Street, Tuesday; East 125th Street, Wednesday.

Thursday's Melies starts at East 125th Street day of issue; Harlem Opera House, Friday; Jersey City, Saturday; Fifty-eighth Street, Monday; Twenty-third Street, Tuesday, and Union Square, Wednesday.

Friday's releases, Edison, Pathe and Vitagraph, start at Union Square day of issue; Twenty-third Street, Saturday; Harlem Opera House, Monday; Jersey City, Tuesday; Fifty-eighth Street, Wednesday, and East 125th Street, Thursday.

Friday's Kalem starts at East 125th Street day of issue; Harlem Opera House, Saturday; Jersey City, Monday; Fifty-eighth Street, Tuesday; Twenty-third Street, Wednesday, and Union Square, Thursday.

Saturday's releases, Gaumont, Pathe, and Vitagraph, start at Union Square day of issue; Twenty-third Street, Monday; Harlem Opera House, Tuesday; Jersey City, Wednesday; Fifty-eighth Street, Thursday, and East 125th Street, Friday.

Saturday's Essanay starts at East 125th Street day of issue; Harlem Opera House, Monday; Jersey City, Tuesday; Fifty-eighth Street, Wednesday; Twenty-third Street, Thursday, and Union Square, Friday.

It will thus be seen that three new releases each day open at Union Square and go over the circuit: Twenty-third Street the second day; Harlem Opera House, third; Jersey City, fourth; Fifty-eighth Street, fifth, and East 125th Street, sixth. On days when there are four releases the fourth new reel starts at East 125th Street and goes to Harlem Opera House second day; Jersey City, third; Fifty-eighth Street, fourth; Twenty-third Street, fifth, and Union Square, sixth. On Sundays either old reels are shown or Saturday's schedule is held over.

INSTANCE OF KALEM POPULARITY.

W. Fay Lynch, Kalem's Chicago representative, reports the continuous and growing popularity of Kalem films.

Recently, he states, Messrs. Smith and Walker, proprietors of the Lyric Theatre, Marinette, Wis., ran what they called a Kalem week. During all this week they ran nothing but Kalem films, as was announced on a large banner stretched across the front of the theatre. Meeting with exceptional success they said they would later on try another Kalem week. This theatre obtains their service from the Standard Film Exchange of Chicago.

EXCLUSIVE RIGHTS

LICENSED MANUFACTURERS HAVE EXCLUSIVE FIGHT PICTURES.

This Outcome Was Predicted in "The Mirror"—The Pictures Open with Scenes Before the Fight and Show Many Noted Individuals, Sporting and Literary—How the Pictures Will Be Disposed Of.

As intimated in these columns the licensed manufacturers landed the exclusive rights to the pictures of the Jeffries-Johnson championship contest at Reno, the result of which will be known to the world when this issue of THE MIRROR reaches its readers. Full details of the contracts, with interested persons, by which the exclusive picture rights were secured, have not been made public. It is known only that the rights of Jeffries and Promoter Rickard were purchased outright, and it is said that a percentage deal was made with Gleason, Rickard's partner, and a compromise effected with Sid Hester representing Johnson or with Johnson personally.

Regarding the Johnson interest there are a number of conflicting stories. One is to the effect that after agreeing before witnesses to sell to W. T. Rock for $50,000, he "welched," and it was given out that he had sold for the same amount to a partner of Sid Hester, but that this last sale was fictitious and intended only as a means of holding off for better terms. It is also claimed that the agreement with Mr. Rock, though only verbal, was enforcible at law and that with this leverage on Johnson a new deal of some sort was consummated. At any rate, the licensed manufacturers have the exclusive picture rights.

Work on preliminary scenes for the films was commenced by licensed camera men Wednesday, the Essanay crew having left Chicago ahead of the main party on the previous Saturday. A personal telegram to the motion picture editor of THE MIRROR from J. Stuart Blackton, of the Vitagraph Company, who is in charge of the camera men of the licensed manufacturers, states that excellent pictures of Jeffries and Johnson in training were secured and that these pictures include many notable celebrities, among them, besides the two principals, being the Governor of Nevada, John L. Sullivan, James J. Corbett, Stanley Ketchell, "Battling" Nelson, Frank Gotch, Rickard and Gleason, and such prominent newspaper sporting editors and literary men as Robert Edgren, Naughton, Rex Beach, and Jack London.

INDEPENDENT PEACE.

Two Factions Come Together—Form a Central Governing Board.

The independent factions have come together again. The dove of peace now hovers over the independent camp and the lamb has gone to bed with the lion, although which is lion and which is lamb and which one reposes inside of the other remains yet to be seen.

The thing was brought about at an all-night meeting of the two factions early last week in New York. It was then tentatively agreed that each party should maintain its individual organization—that is, the Sales Company and the Associated Manufacturers, and that each should elect six representatives to a central governing board, who should have power to regulate all matters in the independent field. To enter into this arrangement it was found that the Sales Company would be obliged to amend its charter, and steps to this end, it is said, are now under way. In the mean time the treaty of peace is, as a trade paper editor remarked, an agreement to come to an agreement.

The representatives to the central governing board are as follows: For the Sales Company, Charles Bauman, Herbert Miles, William Steiner, Pat Powers, William Swanson and Carl Laemmle. For the Associated Manufacturers, Edwin Thanhouser, Edward Horseley, I. W. Ullman, I. C. Oes, Harry Raver and George A. Magie. Just how much authority over the business this governing board will have is not yet divulged. It is probably here that future trouble lies if any future trouble shall develop.

THE HIGHBINDERS

RELEASED MONDAY, JULY 11

A tense story of Chinatown, dramatic in the extreme without being unpleasant. It is away from all other stories—the sort of novelty that makes good business. Length, about 635 feet.

On the same reel—

THE ALMIGHTY DOLLAR

A ripping little comedy picture crowded with laughs. You know what the Lubin comedies are. This is a good one. Length, about 350 feet.

RELEASED THURSDAY, JULY 14

THE ADOPTED DAUGHTER

Another of those splendid Western subjects that have been making talk from coast to coast. This is a good one even for us, the story of a girl adopted by a roadhouse keeper who plots to marry her to his Mexican accomplice in many crimes. A young ranchman comes to her relief and takes her off to his ranch, where his mother and sister welcome the girl who saved his life. One of those releases you can't help liking. Length about 980 feet.

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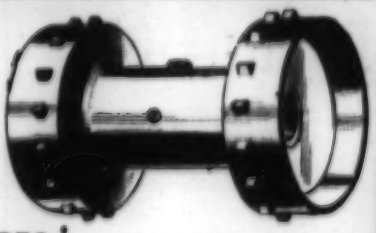

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General Film Co., 52 State Street, Chicago, Ill.
Yale Film Exchange Co., 622 Main Street, Kansas City, Mo.
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Kalem Films

KALEM

GRANDMOTHER

Every man, woman and child loves "Grandmother." This remarkable picture shows Grandmother at her best.

Issue of Wednesday, July 13

Corporal Truman's War Story

This war picture will make them all take notice. Novel effects. The film you should have.

Issue of Friday, July 15

KALEM COMPANY, 235-239 West 23d Street, New York City

FILM D'ART

LOVE YE ONE ANOTHER

RELEASED JULY 6

Depicts the most beautiful sentiment ever yet filmed. The fire is probably one of the most realistic scenes you ever saw.

Acting---Staging---Photography---Coloring---Perfect

The Hit of the Year

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ESSANAY FILMS

OUR WESTERN PICTURES ARE BREAKING ALL RECORDS!

Release of Saturday, July 9

The Unknown Claim

You had better place a standing order with your film exchange for ALL Essanay Western pictures. You stand a better chance now to get these famous cowboy pictures, as most of the exchanges are doubling their orders.

Book early and avoid the rush!

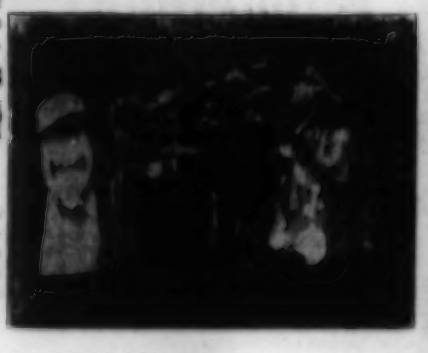
You will find an excellent hot weather program in the comedy releases under the Indian Head.

Snappy—breezy—full of the stuff that laughs are made of. Note this release and grab it when it comes.

Release of Wednesday, July 13

An Advertisement Answered

Write for a detailed description in that big descriptive catalogue of releases, the "Essanay Guide." This is a full reel Essanay comedy and will make them laugh the rivets out of your seats. (Length, approx., 1,000 feet.)



Trade Mark

ESSANAY FILM MFG. CO.

435 N. Clark Street,
CHICAGO

LONDON BERLIN

Reviews of Licensed Films

A Child's Impulse (Biograph, June 27).—The strength of this film lies mostly in the acting of the child and her connection with the story. The chief male part is not a pleasing character, and one is inclined to regret seeing him get along. He is supposed to be a rich, young fellow, who falls in love with a flashy woman, who is no better than she might be. His friends protest, but it is only when he sees her with his own eyes lavishing caresses on a long-haired foreigner that he casts her off, and goes to the country for a rest. Here he meets the pretty daughter of the farmer where he is stopping, and again falls in love. The two become engaged, but the siren follows him up and he deserts the country girl to go back to the city with the other woman. This is where the child comes in. She sees her sister's anguish, and, being as precocious as she undoubtedly looks, follows to the city, hunts up the runaway lover in ballroom, and induces him to go back to the country where he is speedily forgiven. The acting is of expressive character, measurably free from consciousness of any kind, but the story—well, somehow one feels that the fellow wasn't worth all the trouble.

Cæsar in Egypt (Pathe, June 27).—This is the second of the Pathe Egyptian films—not a sequel to Cleopatra, but along the same line. It deals with the period when Julius Cæsar was in Egypt. It is a colored film, admirably acted in the tragic style in which we are accustomed to see drama of this kind presented. (Wonder if the people of those days really moved about in this manner?) Cæsar becomes infatuated with a young Egyptian girl, and orders her parents to bring her to the banquet. The father sends the girl's sister instead, but this doesn't suit Cæsar, who insists on the one that had taken his fancy. Accordingly, she is sent, and dances before the Roman commander, but the Egyptians take revenge and set fire to the palace and a great conflagration is started. The fire scene is splendidly represented, but the Egyptians, who apply the torch, would surely have been caught and stopped in real life. Camera gazing and posing is marked throughout the picture.

Save Us from Our Friends (Pathe, June 27).—French wit is presented in this film with considerable ingenuity. A young married couple on their wedding night are anxious to be alone, but their jovial friends follow them about, playing all manner of tricks on them, until in despair the couple assault two policemen, get themselves arrested, and are thrown into jail in the same cell, where at last they are at peace. There is much "mugging" to the camera throughout, but we look for this in French comedy—in fact, would be lost without it.

The Long Trail (Selig, June 27).—This is a story of the Northwest with "the long trail," lying over hills in the Winter. It has a number of attractive scenes, and the acting is generally good. The story carries some interest, despite its somewhat disconnected character and abrupt ending. A renegade Indian kills another Indian, and is pursued by two white men, one of whom has saved the murdered Indian's daughter from drowning. The Indian girl insists on following the pursuit, and is present to help her white friend when he cuts his foot, not very plausibly, with an axe. This, however, is merely an incident, having nothing to do with the story. The three pursuers follow the fugitive's trail by canoe and sled, and finally come up with him when their dogs and food are gone. They arrest him and take him back, but leave behind the corpse of the poor Indian girl, who had starved herself that the others might have food. When the captive is delivered over to the authorities a sister of the dead girl tries to kill him, but she is prevented and nothing further comes of it.

Apache Gold (Lubin, June 27).—This is the sensational story of a squaw man, and its lack of plausible plot is partly compensated by fairly good acting and an agreeable turn to the story toward the end—a twist that is scarcely believable but that may be accepted as better than none. The squaw man marries the Indian girl to share in the gold that the tribe secures in a secret placer mine. Then he deserts and only comes back when broke. His intention is to secure more gold and make his escape, but the Indians capture him and tie him to a tree in such a manner that if he reaches for food that is left close by he will discharge a gun and kill himself. Indians are not by nature so inventive as this incident would indicate, but we must accept it in order that we may have that pleasing "twist" that comes later. A starving Indian boy comes along and the prisoner out of pity reaches out to give him the food, knowing that it means his own death. The wife is on hand, however, and prevents the gun from doing its deadly work, reasoning that her husband's intended sacrifice has earned for him his life and her love.

The Little Fiddler (Edison, June 28).—There is interest in this picture, and it is very well acted, the players generally being able to express themselves naturally and with feeling. There are a few momentary glances in the direction of the fascinating camera, but they are scarcely noticeable. The part of the gentleman thief is particularly well played, although all the parts are acceptably taken. The thief is first introduced as a dissipated young man who deserts his wife and infant child. Some years later we see the wife living in poverty from the earnings of the boy, who is now a street musician. He plays one night in front of a house, where guests are being entertained. Being invited in, he plays in the parlor. Among the guests is his father, who steals the purse of the hostess containing money, jewels and a card on which the little fiddler had written his name and address. The thief contrives to throw suspicion on the boy, and the police follow the little fellow home to arrest him, but the father has discovered from the card in the purse that the child is his son, and he reaches the scene in time to confess and prevent the arrest. The film should have ended, in the opinion of this reviewer, with the father forgiven by wife and child, going bravely away with the police to pay the penalty of his crime, but an excess of forgiving spirit is manifested by the wealthy woman withdrawing the charge, squaring the police and leaving the thief at liberty with his wife and boy.

When Old New York Was Young (Vitagraph, June 28).—This is a story of the Dutch in New York, and it is also a ghost story and a love story, but whether we are to accept the ghost in earnest is hard to say. Indeed, the indefinite nature of the story renders the picture not up to the usual Vitagraph standard, although the acting and staging are both good. An old Dutch doctor has a daughter and an assistant who are in love with each other, but the doctor objects. A tenant of one of the doctor's houses reports that there is a ghost in the house, and the doctor offers 10 pounds to the man who will sleep there overnight. The assistant takes the offer up, and he, the tenant, and the doctor prepare to spend the night in the haunted house. The doctor and the tenant run away when the ghost shows up, but the assistant remains, and the ghost rewards him by leading him to a well, where he secures an iron box containing much wealth. He is now acceptable as a son-in-law and gets the girl.

Napoleon (Pathe, June 29).—As was to be expected, the Pathe French producers have made this subject a notable one. The parts are all admirably presented, Napoleon especially, standing out strongly and effectively. In the scene where he bids farewell to his army, this is particularly true. No attempt is made to give Napoleon's life in full as was the case when the Vitagraph produced the same subject in two reels, but the incidents chosen are scattered through the career of the great emperor. The first scene shows an evening at Malmaison, and then follows the coronation, a magnificent setting, with the incident of Napoleon crowning himself strongly brought out. In this scene Napoleon appears to address the camera, but it is not inconsistent for the reason that it is assumed there are crowds of spectators situated where the camera is located. The battle of Austerlitz is represented in several vivid scenes. Then we jump to scenes in which the infant King of Rome is introduced, an interview between Napoleon and the Pope, the signing of Napoleon's abdication, his farewell to the army, his imprisonment at St. Helena and his death. The film receives applause in many houses.

St. Paul and the Centurion (Urban, June 29).—A company of superior French players appear in this exceptionally strong production, which tells a religious story of the early Christians. The Centurion has a daughter who is in love with one of her father's slaves. This slave is a Christian, and through him the girl visits Paul in a secluded spot outside the city and becomes converted also. Nero orders the Centurion to arrest all Christians, and he appears with his men before Paul and his converts, but the religious fervor of the party and the words of Paul impress him so strongly that he destroys the emperor's order and becomes one of the converts, kneeling with his men to accept the faith.

Pat and the 400 (Essanay, June 29).—This is a typical Essanay comedy, lively, full of laughing humor, and having a theme that is not without its keen rap at fashionable society uplifters. A party of wealthy "slummers" visit the poor but happy home of Pat, where they leave useless presents, throw away his can of beer, and otherwise make themselves obnoxious. Pat and his friends now return the compliment, visiting the rich uplifters at one of their social functions and making themselves as disagreeably out of place as the "slummers" had been. The picture is especially well received in all theatres.

C-h-i-c-k-e-n Spells Chicken (Essanay, June 29).—This is a short "comic" on the same reel with Pat and the 400. As may be imagined, it tells of a negro with a strong desire for chicken. He follows a woman who has purchased a coveted fowl, but a policeman chases him away, and he runs into an alley, where a chicken flutters to his feet, and he pursues it till he catches it. Then his prize vanishes, and he is convinced that he has been a victim of magic. The point of the story is somewhat obscure.

The Miner's Sacrifice (Kalem, June 29).—A thrilling Western story (it is a pity it could not have been pictured in the West) is told in this film. The acting is good and the story has a plausible foundation. An Eastern man whips a Western "bad man," and they become friends, going prospecting together. They clean up a "pile" and are accused of claim jumping. This is the bad man's cue for making a getaway with the gold, but when he learns later that his partner is about to be lynched he returns, though fatally wounded in a saloon fight, and assumes responsibility for the claim jumping offense, thus saving the life of his pal.

Faith Lost and Won (Lubin, June 30).—Clever and pleasing comedy is very well presented in this film. A young fellow who is engaged to marry a girl catches her hugging another fellow, and he swears eternal vengeance against the sex, going West to forget the affair. At the ranch of a friend he has a fall down a precipice and is rescued through the efforts of a girl of the neighborhood. The fall lacks convincing qualities, but the precipice is there, and the rescue, dragging him up the cliff, is the real thing. Being pretty thoroughly bruised up he requires a nurse, and his rescuer volunteers, with the result that he falls in love with her to the great amusement of his friends.

The Ruling Passion (Melies, June 30).—This is a Mexican love story of some novelty, the scenic surroundings being quite pleasing. The young lover of a Mexican girl finds himself unable to gain papa's consent because the old gentleman has set his

Trade Mark

BIOGRAPH FILMS

Trade Mark

RELEASED JULY 4, 1910

THE PURGATION

A Regeneration, With Love the Mediator

In this Biograph subject is shown the moral influence of love over an unfortunate, misguided youth. He enters the house to steal, but encounters a sleeping girl, who has dozed beside the crib of her baby sister, where she is keeping vigil through a spell of illness. The sight of purity and innocence arouses higher thoughts, and he determines to put his past behind him. However, his determination is put to test, and he through a series of trying incidents remains adamant in his high purpose, and at times when his trials are the severest his determination is the firmest.

Approximate length, 988 feet.

RELEASED JULY 7, 1910

A MIDNIGHT CUPID

Love's Messenger in a New Guise

Here is a young man of wealth bored by the artificiality of social life. He finds a drunken tramp who has a letter in his pocket begging him to return to his home in the country from whence he came when but a small boy. The idea to take the tramp's place in the country is irresistible, and so he goes disguised as the tramp to take his place. Here he falls in love with the pretty daughter of a farmer, and all goes well until the real fellow turns up. An elopement is resorted to, the girl not knowing the position of her new sweetheart. She, of course, is amazed, as is her father, who, pursuing, enters just after the marriage ceremony is over. The old man is delighted at becoming the father-in-law of a man of station.

Approximate length, 997 feet.

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heart on a rich young fellow whom the girl, however, detests. The lover's only possession is a fast horse, and he tries to induce his rival to race with him, but fails until he has disguised his horse with paint, when the rival is eager enough. They race and the lover wins. Then he elopes with the girl and papa forgives him when he sees the money he had won. It couldn't have been much, but it is sufficient for the purpose.

Muggsy's First Sweetheart (Biograph, June 30).—Unusually bright farce-comedy with a fine touch of youthful love-making and a new chord in comedy picture story telling is presented in this refreshing subject. The story is not only full of humor and bubbling with laughter, but it also has a distinctly human side. The acting is in the best Biograph style. Muggsy is a youth with his first love affair. We all know the type, both the boy and the girl, and we all love them for their bashful innocence. Muggsy (nickname for Muggs) braves the gibes of his boyish friends and walks with Mabel on the street, being invited by her to call. Dressed in his best he pays the great visit, but alas, poor chap, he ruins his new clothes and imagines he has forfeited the regard of his girl and her parents, by sitting in a newly varnished chair, ripping himself free and shocking a prim lady caller. Papa, highly amused, sends Muggsy home in a suit of his own generous clothing. The lad weeps over his misfortune, but is later rejoiced by an invitation from Mabel to call again. This time he meets Mabel on the street, and accompanies her home. Meanwhile the town uplifters have called and induced Mabel's mother to join their crusade whereby every member agrees to banish everything in the house that can be harmful, in their opinion, to the young. Two long visaged men are at work in the parlor piling statuettes, pictures, books and so on into a basket for destruction, not forgetting Mister's favorite pipe and Mabel's new hat. Mabel sees them, and thinks they are burglars, and Muggsy valiantly rushes to the rescue, throwing them bodily from the house. Mabel's mother and the lady uplifters enter and are horrified, to Muggsy's dismay, who now sees himself "in bad" again. But he isn't. He has made himself solid with papa all right, and with mamma, too, when she realizes how far the uplifters had gone. If there can be any criticism of the subject it is that one or two of the humorous incidents are over before the ideas have been fully grasped by the slower thinking of the spectators.

The Fire Chief's Daughter (Selig, June 30).—This is truly a triumph for the Selig producers. In every way it is an admirable subject—interesting, thrilling, realistic and acted like real life itself. There is no hint of camera knowledge from start to finish, every player in the cast adhering strictly to his or her part. The fire chief's daughter falls in love with her father's clerk and the chief shows his resentment by reducing the young man to the ranks. But the daughter is loyal and the young lovers are married, going to live in the husband's modest home with his mother. Then there is a fire in the chief's home. It is a realistic fire with the department making the run and the red flames inside of the house sending their angry forks upward. The chief's wife falls helpless in an upper room and he tries to carry her down but falls, being carried out helpless himself. It is now the young husband's chance, and he meets it, rescuing his mother-in-law and winning the gratitude and friendship of his wife's parents. An instance of the fidelity of the acting may be noted in the last scene. The young man is in bed, bandaged and unable to move, when the chief and his wife call to see him. Instead of recovering instant health and vigor so that he can "act," he lies as a sick man should and accepts their thanks with subdued restraint. All praise to the Selig Company for this capital subject.

The Stars and Stripes (Edison, July 1).—This film, dealing with Paul Jones' part in the American Revolution, is an exceptionally strong release—one of the best, if not the best, the Edison producers have ever turned out. Not only is the story clear, interesting and plausible, but the scenic backgrounds and the action are remarkably convincing, particularly the scenes showing the sea battle between the *Bon Homme Richard* and the *Serapis*, which are the best of the character ever seen by this reviewer. It is around this battle that the story is woven. The first scene shows a number of patriotic women who have been at work on a flag for the navy. Paul Jones and Samuel Adams call to inspect the flag. Among the ladies is a young woman whose sweetheart has been dismissed from the navy for some offense not explained. She refuses to accept his love any longer unless he shall prove himself worthy. His chance comes when a messenger bearing a dispatch to Paul Jones is wounded by British sentries. The disgraced lover carries the message to its destination and Paul Jones permits him to remain on board his ship, which has been ordered to sail, so that he participates in the fight with the *serapis* and covers himself with glory, winning the praise of the great commander and the restored love of the girl. The acting is of fine quality throughout, excepting that the young leading woman and one or two others frequently make eyes at the camera. Their work is otherwise so good that it is a pity it is marred in this respect. One could wish to entertain the illusion that it was all reality—the real Paul Jones and a genuine sea battle; but how is this possible when some of the players appear to address the spectators with their eyes and facial expressions? In the same way the piling up of the dead bodies on the ship's deck all down front indicates undue attention to the camera. However, these defects go mostly unnoticed by the general public and the film scores as a most notable release.

Rebellious Betty (Pathe, July 1).—Owing to the publicity which Pathe Freres have given this new character of Betty, there has been some curiosity as to what manner of a girl she would prove to be. We find her a lively and somewhat athletic miss whose role is that of a harum-scarum tomboy girl. She is the despair of her mother, who sets the old family servant to watch her. She leads the old fellow a lively chase, running off with a bicycle and saddle horse and upsetting numerous people until she joins her sweetheart in his automobile. The poor servant loses his head, which Betty cuts off with an axe, but a stranger restores the head and we see no more of Betty until next time. The picture pleases those who like their fun in the form that requires no brain power to understand it, and to that extent Betty is a success.

Inside the Earth (Pathe, July 1).—This is a colored spectacular film, partly studio work and partly photographed in wonderfully beautiful Rocky Mountain scenery. A party of mountain climbers traverse a series of picturesque scenes, finally entering a passage that is supposed to take them inside the earth, where they encounter many wonderful sights and are nearly consumed by the subterranean flames.

Saved by the Flag (Vitagraph, July 1).—This film brings applause owing to the melodramatic use of the American flag, notwithstanding the failure of the picture to convey scarcely any impression of reality. The American who is imprisoned by the soldiers of a Latin-American country poses in true melodramatic style and struggles with his captors for the benefit of the camera; the Spanish-American "heavy" leers, scowls and threatens outrageously; the American counsel puckers his brow in terrible distress until his eyes light on the glorious Stars and Stripes, and the Spanish-American girl staggers through several scenes with a bullet in her heart (at least that is where she keeps her hand all the time after being shot), but despite all this the flag saves the hero and saves the picture, too. In the story, the heavy shoots the girl from ambush and the American is accused of the shooting, the heavy's friends stealing him away from the authorities and making ready in the woods to shoot him, but the girl has recovered sufficiently to summon a sea captain friend of the prisoner, who sends for the American counsel. The latter takes the flag with him and holds it over the intended victim, daring the devils to shoot. Then the sailors arrive, and, hurrah, boys! it's all over but the hugging of the girl, whose bullet in her breast bothers her no more.

Wilson's Wife's Countenance (Vitagraph, July 1).—The very capable little actress who is known as the Vitagraph girl shines strongly in this clever comedy—in fact she is the comedy, almost alone and unaided, except for the acceptable assistance of Wilson, supposed to be her husband. She is first seen in a most woebegone, listless state of mind, so much so that her husband is in despair. Her face hurts him when he looks at it, and he writes to a doctor friend for a tonic to cheer her up. The tonic comes in small pills, only one pill to be given each day, as they are very powerful, but Wilson gives her three at one dose and the effect is magical. After making a series of Elite Fay faces, she melts into a pleasant smile and the cure is complete. She does considerable playing direct to the camera, but as the film is frankly of that character we can forgive her.

[Releases of Saturday, July 2, are omitted, owing to THE MIRROR going to press early on account of July 4 falling on Monday.]

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Reviews of Independent Films

Mother and Daughter (Powers, June 28).—There is considerable human feeling well expressed by the players in this subject, although there are certain details requiring criticism. A city man marries a farmer's daughter, but she discovers his unfaithfulness through the scraps of a note which she pieces together. Taking their girl baby she goes back to her father, where she dies because she receives a letter from her husband telling her to stay there. The child grows up and falls in love with a farmer boy, but is taken to the city by her father to be educated and married to a rich man. However, she gets homesick when her country lover sends her an old sunbonnet. Making her escape, she goes back to the farm and marries him. She mars her work frequently by showing knowledge of the camera, and others are guilty of the same thing, excepting the old father, who is sincere throughout. When the wife picks up the first scrap of the tell-tale note she shows too much emotion, for we discover when she has pieced them together that there is no single fragment that could have told her anything. In the final marriage scene it is to be noted, also, that the principals stand with their backs to the preacher, so that all can face that fascinating camera. How ridiculous!

Her Terrible Peril (Bison, June 28).—This is a full reel of film to tell an incident that could have been well told in two or three hundred feet. It is a bad case of padding. After a preliminary scene that doesn't appear to tell much, two girls go out to pick flowers. They pick flowers and pick flowers and then one of them falls over a precipice, but is able to cling to the rocks until help is summoned and her lover saves her. This scene is well done, but it constitutes about all that is worth while in the picture. The acting and photography, however, are quite good.

The Tenderfoot Parson (Atlas, June 29).—This is a disconnected story in which the players make some effort to be unconscious of the camera and only partly succeed. The story is unreal and artificial. A young parson comes to a Wild Western neighborhood, meeting various experiences that have no bearing on the story that you can notice, until he arrives hungry at a house where a girl feeds him and is promptly converted. Then there is some horse stealing done with a pursuit of the thieves in which pursuers and pursued get so hopelessly confused that this reviewer, for one, was unable to tell them apart. Finally, the father of the girl is accused of the theft, and the pursuers are about to string him up when the parson with a "me and God" gesture of his hands declares he will save him. So he follows the lynchers, and induces them to delay until the sheriff or somebody rides up with the real thief. There is much useless struggling and waving of arms in the scene where the father is captured, and, altogether, the film is of small account as a picture story.

The Taking of Saragossa (Ambrosio, June 29).—This film is a spectacular way is a fine production, but the story that is woven around the battle scenes is too obscure and long drawn out. A girl whose guardian abuses her is sent as a spy into the French camp, where she remains and falls in love with an officer. She is recaptured, however, by her guardian and taken back to the town. Then comes the assault of the French and preparations by the defenders to blow up a concealed mine as the assaulting party enters, but the girl is there to warn them, and the explosion does the French no damage, although the girl is killed and dies in her lover's arms.

A Game for Two (Imp, June 30).—This is a rather good comedy acted with old-time Imp excellence. A young married couple are on their honeymoon when a friend of the husband's visits them, much to the disgust of the bride, who wants to spoon. She writes to her aunt, who advises her to make love to the visitor and he will be obliged as an honorable man to go away. So she tries the dangerous game, and it works all right until the husband observes it, and there is trouble, with gun threats and so on, which are only subdued when the two letters are brought to light explaining the matter and bringing peace.

The Fing of His Country (Thanhouser, July 1).—This is a sure enough "classy" picture, full of human feeling and good acting. It is one of the kind that is giving the Thanhouser people the fine reputation they are gaining. The story starts with the Civil War. A young married couple christen their baby boy and then the clash comes, the husband declaring himself for the blue while his wife and her relatives declare for the South. At the end of the war the husband, now a one-armed officer, can find no trace of his family, and it is only after thirty years that they come together during a reunion of war veterans of both sides. The wife with her grandchild (the boy having married and died) attends the reunion with her brother, a Southern veteran. The child strays away and is picked up in a park by her grandfather. His efforts to find the child's mother and her efforts to find the child bring all together in the post headquarters. The picture is strongly effective.

The Ranchman's Simple Simon (Bison, July 1).—This film would have been more humorous if Simple Simon had not been silly Simon. He tries to be foolish in milking a cow, and when the cow refuses to kick over the milk pail Simon kicks it over himself. A bad man who is caught cheating in a game of cards and is discharged tries to get even by luring the ranchman's daughter away in a buggy, but Simon climbs in behind, where he would surely have been discovered in real life, and succeeds in making the bad man prisoner with a pitchfork until the cowboys arrive.

NEW EDISON PICTURES.

Announcements for July—Rex Beach in a New Vein—Other Notes.

Rex Beach departed for a moment from his favorite Western atmosphere when he wrote the story of Out of the Night for the Edison Company, which film will be released July 12. Although he has made a specialty of life upon the rugged Western frontier he proves in this film, it is said, his ability to portray faithfully and convincingly life's drama in the Eastern social world.

Will picture spectators be interested in scenes of historically interesting places and personages of note in and about the city of Havana, the harbor and the famous Morro Castle, the beautiful Yumuri Valley, a military parade reviewed by President Gomes and Vice-President Zayas, the sunset salute from the big guns of the castle, the charming city of Matanzas and scenes of tropical gorgeousness—the while a delightful little heart story with a bit of comedy is being unraveled before their eyes? The film is A Vacation in Havana, to be released by the Edison Company July 15. The second of the Bumptious series, How Bumptious Papered the Parlor, is the supplementary subject on the reel of the 15th.

Old Loves and the New and A Frontier Hero are dramatic releases of the 19th and 22d respectively. The scenes of the former are laid in the African gold fields and of the latter on the Kentucky frontier about the year 1800. Both subjects are said to be unusually strong and convincing.

Peg Woffington, adapted from the novel of that name written by Charles Reade, is to be released July 26.

Another one of the Edison Cuban pictures, An Unexpected Reward, a strong dramatic subject, is to be released July 29.

Nathaniel Hawthorne's great story, "The House of Seven Gables," will be drawn upon for the production of pictures by the Edison Company in the very near future. Of all of Hawthorne's works this perhaps stands out as the most dramatic and replete with a mystic, supernatural atmosphere, which it will be the endeavor of the Edison producers to retain. Further details in regard to this picture will be announced shortly.

By special arrangement with the Canadian Pacific Railroad, a party from the Edison Studio left New York city June 22 for Montreal, then to proceed by special train to Vancouver, B. C., taking pictures en route. The value of these pictures from a dramatic, scenic and industrial standpoint can hardly be overestimated.

Beloit, Wis., will go down to fame with the Edison people as being the home of the first lady operator of an Edison Kinetoscope to their knowledge. As a matter of fact it is the opinion of the Edison Company that there is no other female operator in the business. The name of the lady in question is Mrs. Frank Maxson, 102 St. Lawrence Avenue, Beloit, Wis. She speaks in the highest terms of the Edison model B.

A COMING CHINATOWN FILM.

Lubin the Producer—Novel Cooling Scheme in Lubin Studio.

The Highbinders is a Lubin release, said to be out of the ordinary, dealing as it does with Chinatown and its hatchet men. It forms a part of the release for July 11 and promises to be one of the most spirited pictures shown lately. In spite of the title it is said not to be one of those films that simply drip gore, but to offer dramatic interest without repellant suggestion. The story will be released on the reel with a Lubin comedy, The Almighty Dollar.

The Adopted Daughter is the release for July 14. It is a story of New Mexico planned along unusual lines, and is said to be notable for its photography.

The novel water curtain has been put in operation at the new Lubin studio, and the rapid evaporation of the film of water flowing over the glass keeps the studio building wonderfully cool these warm days. It is something new in principle, and only one of the many new devices planned for this perfect plant designed to either aid the production of the best work or conduce to the comfort of the operatives.

Several important additions to the Lubin Stock company were made the past week, many of the players being well known to the average theatregoer. Other important engagements are not in process of negotiation, and some splendid plays are being plotted for the new company. All of the old favorites have been retained, the company being augmented to provide players for another director.

The stress laid upon the educational value of motion pictures is having one odd effect in that every one astride a hobby canters it into the scenario departments of the various concerns. In the past month the Lubin Company has been asked to promote a score of schemes from the suffragette movement and Fresh Air funds to a proposition to sell to a Western city several hundred scores of arid land to be made into a park. The latter scheme was well disguised, but editors have learned to be suspicious.

SELIG

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

EVERYBODY KNOWS

FRED WALTON

THE EMPEROR OF SILENT COMEDY

AND WILL WANT 2 SEE HIM IN

The Hallroom Boys

A delightful comedy film repast by SELIG.
Length about 990 ft.
Release date July 11th.
Code word "Walton."

COMING

WILLIAM B. PATTON

IN THE

MINISTER'S SON

THE SHERIFF

"2 ON 1"

A strong drama anent with the times and savors of politics. SEE IT.
Length about 730 ft.

On same reel—

A HUNTING STORY

A bright, clean and refreshing comedy.
Length about 270 ft.
Release date July 14.
Code words "Sheriff and Story."

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AN IDEAL DETECTIVE STORY.

The Essanay Has One Announced That It Predicts Will Be a Hit—Other Notes.

The feature picture described in the Essanay Guide for the last two weeks of July is another dramatic story from the Essanay's Chicago studios, under the title of The Thief. It is a detective story, said to be keenly interesting in plot, splendidly acted and superbly photographed. In this story a man similar to Arsene Lupin is pitted against a well-known thief hunter after the style of the world-popular Sherlock Holmes. This picture, it is claimed by the Essanay Company, is one of the best dramatic subjects ever released by them. Especial care has been taken to make the film a masterpiece. The principal characters are interpreted by Marshall Stedman as the thief and Brinsley Shaw as the detective. The picture is booked for release Wednesday, July 20.

The Western pictures described in the Guide are a comedy, The Desperado, and a dramatic subject entitled Broncho Billy's Redemption. The first story tells of the efforts of a Western sheriff and posse to capture a wily bad man and their undoing through the strategy of the desperado. Broncho Billy's Redemption tells of another much-wanted bandit and cattle rustler who sacrifices his chance of freedom in playing a good Samaritan.

The Guide also describes two comedy subjects which promise to be two more Essanay hits. A Fair Exchange, release of Wednesday, July 27, concerns a leak in a water pipe in the home of a physician, and how it was fixed by a plumber who needed the money. Later the doctor has occasion to be of service to the plumber, and what he does to the plumber can be imagined.

G. M. Anderson, the Western producer of the Essanay Company, returned to Chicago last week from Morrison, Colo., where he has been directing the production of the Essanay's Western films. However, he expects to return shortly and the Essanay stock company in the West will continue making Western pictures.

Mr. Anderson expressed himself as exceedingly pleased with the work of their Winter's sojourn in the Western States.

"We have had a particularly successful season," said Mr. Anderson, "and we have worked hard to give exhibitors the very best of pictures obtainable. I shall return in a short time, and the Essanay Company will continue to make Western pictures as long as our product is as eagerly accepted by the exhibitors as it is now. We shall retain most of the actors who now compose the Essanay Western stock company and shall continue operations in Colorado."

THREE REELS OF UNCLE TOM

To Be Released by the Vitagraph—Should Make a Good Road Show.

The coming Vitagraph bulletin, covering releases from July 15 to Aug. 1, contains a number of film announcements that will attract unusual attention, among them being the long promised Uncle Tom's Cabin films, which will be issued in three parts, a reel to each part, during the last week in July. The production is said to be along most pretentious lines and is suitable, where desired, to constitute an entire night's entertainment. It would appear that sets of these reels could easily be taken on the road, playing the smaller towns where there are no picture shows and where the public has never had the opportunity of seeing the famous old drama except with inferior players.

Other releases announced in the bulletin are Her Uncle's Will, a society comedy drama, to be released July 15; A Broken Symphony; or, The Heart of the Lumber Camp, a pathetic love episode, to be released July 16; Twa Hieland Lads, said to be a great comedy of novel idea, to be released July 19; Davy Jones and Captain Bragg, another comedy of the Davy Jones series, to be released July 22; Hako's Sacrifice, another Japanese drama, said to be of unusual strength, July 23.

LICENSED FILM RELEASES.

July 4	(Biograph) (The Purgation Drama	988 ft.
" 4	(Selig) Go West, Young Women, Go West! Comedy	1000 "
" 4	(Lubin) His Child's Captive. Drama	950 "
" 4	(Pathe) The Runaway Dog. Comedy	384 "
" 4	(Pathe) The Rhine, from Cologne to Bingen. Scenic	525 "
" 5	(Vita.) A Boarding School Romance. Comedy	...
" 5	(Edison) A Tale of Two Coats. Comedy	425 "
" 5	(Edison) Equal to the Emergency. Comedy	575 "
" 5	(Gaumont) The Clink of Gold. Farce	520 "
" 5	(Gaumont) Life in Senegal Africa. Travelogue	425 "
" 6	(Pathe) Love Ye One Another. Col. Art	502 "
" 6	(Pathe) Jinks Has the Shooting Mania. Com	466 "
" 6	(Essanay) The Other Johnson. Comedy	538 "
" 6	(Essanay) A Darling Confusion. Comedy	448 "
" 6	(Urban) A Russian Spy. Drama	688 "
" 6	(Urban) Tropical Java. Educational	312 "
" 6	(Kalem) The Hero Engineer	...
" 7	(Biograph) A Midnight Cupid. Comedy	997 "
" 7	(Selig) The Way of the Red man. Drama	1000 "
" 7	(Lubin) Ferdie's Vacation. Comedy	950 "
" 7	(Melies) The Little Preacher. Comedy	...
" 8	(Pathe) Big Hearted Mary. Drama	777 "
" 8	(Pathe) Colonel Roosevelt Reviewing the French Troops. Scenic	180 "
" 8	(Edison) A Wireless Romance. Drama	1000 "
" 8	(Kalem) Attack by Arapahoes	...
" 8	(Vita.) Between Love and Honor. Drama	917 "
" 9	(Pathe) The Champion of the Race. Com	950 "
" 9	(Essanay) The Invincible Sword. Drama	880 "
" 9	(Gaumont) Ruins of Medieval Fortifications in France. Hist.	125 "
" 9	(Vita.) Becket. Drama	998 "
" 11	(Biograph) What the Daisy Said. Com. Drama	987 "
" 11	(Pathe) Just for Good Luck. Comedy	552 "
" 11	(Pathe) Faithless Lover. Col. Drama	337 "
" 11	(Selig) The Ballroom Boys. Comedy	900 "
" 11	(Lubin) The Highbinders. Drama	635 "
" 12	(Vita.) Nellie's Farm. Drama	995 "
" 12	(Edison) (Title not reported.)	...
" 12	(Gaumont) The Hidden Serpent. Drama	537 "
" 12	(Gaumont) In the Realm of the Czar. Tour	438 "
" 13	(Pathe) The Overland Coach Robbery. Drama	992 "
" 13	(Pathe) Verona. Scenic	256 "
" 13	(Essanay) An Advertisement Answered. Comedy	1000 "
" 13	(Urban) The Wicked Baron and the Page. Drama	570 "
" 13	(Urban) The Moonlight Flitting. Comedy	415 "
" 13	(Kalem) Grandmother	...
" 14	(Biograph) A Child's Faith. Drama	986 "
" 14	(Selig) The Sheriff. Drama	730 "
" 14	(Selig) A Hunting Story. Comedy	270 "
" 14	(Lubin) The Adopted Daughter. Drama	980 "
" 14	(Melies) The Golden Secret	...
" 15	(Pathe) Political Discussion. Comedy	613 "
" 15	(Pathe) Please Take One? Comedy	348 "
" 15	(Edison) (Title not reported.)	...
" 15	(Kalem) Corporal Truman's War Story	...
" 15	(Vita.) Uncle's Will	966 "
" 16	(Pathe) Good Loser. Drama	699 "
" 16	(Pathe) Algerian Stud. Educational	279 "
" 16	(Vita.) The Broken Symphony	993 "
" 16	(Gaumont) (Title not reported)	...

ABERNATHY BOYS IN PICTURES.

The Champion Film Company has recently been organized as a successor to the Actophone, and has opened an office at 27 Lexington Avenue, New York. The factory and studio is located at Coytesville, N. J. Mark M. Dintenfass is the general manager of the concern.

The first subject to be released is The Abernathy Kids to the Rescue, Wednesday, July 13. The film is said to be a thrilling Western drama introducing the famous Abernathy boys, Louis, nine years of age, and Temple, six. It will be recalled that newspapers made much of their famous ride from Oklahoma City to New York, a distance of about 2,500 miles, all alone. These children are the sons of the well-known "Eat-'em-Alive Jack," of Oklahoma City, the friend of ex-President Theodore Roosevelt. The father was known to catch the elusive wolf bare-handed, and the children evidently take after their father.

BADLY CONDUCTED SHOWS.

Rockefeller Grand Jury Denounces Them, But Praises Good Shows.

The special Grand Jury, of which John D. Rockefeller, Jr., was the foreman and which was called to investigate the charge that organized white slave traffic existed in New York, has made its presentment, in the course of which it takes a whack at the picture shows as "furnishing an opportunity for leading girls into immoral life." The presentment adds, however, a denial of any purpose "to bring an indictment against properly conducted picture shows." The text of the paragraphs dealing with this subject is as follows:

"In this connection mention should be made of the moving picture shows as furnishing an opportunity for leading girls into an immoral life. The shows naturally attract large numbers of children, and while the law provides that no child under the age of sixteen shall be allowed to attend them unaccompanied by parent or guardian, it is a fact, as shown by the number of arrests and convictions subsequently secured, that the law is frequently violated. Evidence upon which indictments have been found and convictions subsequently secured has been given which shows that in spite of the activities of the authorities in watching these places many girls owe their ruin to frequenting them.

"It is not the purpose of this reference to bring an indictment against the moving picture show, which, under proper restrictions may be an important and valuable educational and recreative factor, but rather to point out possible dangers inherent in performances carried on in the darkness, and the importance of observance of safeguards by parents or guardian, and of the strict enforcement of the law for the protection of children."

INDEPENDENT FILM RELEASES.

July 4	(Imp.) The Fallen Idol	900 ft.
" 4	(Yankee) The Ghetto Seamstress	800 "
" 4	(Eclair) The King of the Beggars	...
" 4	(Nestor) A Soldier's Sacrifice	950 "
" 5	(Powers) On the Border	...
" 5	(Kinograph) Boxing Maniac	...
" 5	(Kinograph) The Boy and His Teddy Bear	...
" 6	(Atlas) That Little German Band	...
" 6	(Atlas) Manœuvres of the New York Police Force	...
" 7	(Centaur) One Man's Confession	920 "
" 7	(Centaur) Aviation at Montreal	...
" 7	(Imp.) The Call of the Circus	...
" 7	(Film D'Art) Jemmy	800 "
" 7	(Thanhouser) Gone to Coney	...
" 7	(Thanhouser) Booming Business	...
" 8	(Kinograph) Prince of Kyber	...
" 8	(Kinograph) A New Hat for Nothing	...
" 8	(Thanhouser) The Girl Strike Leader	1000 "

THANHOUSER LABOR FILM.

A happy solution to the vexed labor problem is supplied in The Girl Strike Leader, the Thanhouser release of July 10. It shows that if the owners of the factories could investigate working conditions first hand—that is, by intimate association with the workers, labor questions would be in better way of answer. In the picture under discussion a factory owner's son does the investigation and finds a wife as well as settles the strike.

EDISON STEEL SPROCKET WHEELS.

The Edison Manufacturing Company has made an important improvement in the sprocket wheels of all Edison projecting machines. These new sprocket wheels are of special quality steel and are so made that they prevent scratching and wear of films and, it is claimed, outwear all other sprockets.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Angola, Ind., the Brokaw (Joe Brokaw). Good pictures and business week of June 27-2. Manager Brokaw has just installed a new glass screen.

At Williamsport, Pa., business for week of June 27-2 reported somewhat lighter than usual, due to the warm weather and many outdoor attractions. The houses and their managers are as follows: Opera House, L. J. Fisk; the Lyric, Daniel Gorman; Orpheum, Frank J. Wilson, and the Grand, Keyte and Gorman.

At Hannibal, Mo., the New Star, the Goodwin, and the Majestic all had good bills and attractive pictures, and entertained good crowds June 20-25.

At Dover, N. H., the Orpheum (M. J. White) pleased good business with licensed pictures, illustrated songs, and "The Country Store," June 20-25. The Clement (J. J. Castle) drew good business with Independent pictures and illustrated songs; amateur night continues popular.

Notwithstanding the very hot weather at Sunbury, Pa., the People's Theatre did a rushing business all week June 27-2.

At Premier Scenic Temple, Portsmouth, N. H., business opened good week of June 27-2. New and attractive films were shown, Premier Scenic Temple orchestra played finely, and "Art" Spaulding sang new songs very acceptably.

At Newport, R. I., good business was the rule at the Opera House, Bijou, and Star June 27-2.

Among the visitors at the Nickel Theatre, Halifax, N. S., June 27, were a number of Americans, who were making the round trip from New York to St. Johns, Newfoundland, via Halifax by the steamer *Florizel*. One of the number, Martin A. O'Brien, of Paterson, N. J., interviewed the management with the result he went on the stage and sang "Have You Been Kelly?" to the great amusement of the audience.

LAURA E. CLANCY.

Col. T. Allston Brown writes from Philadelphia that Laura E. Clancy's body has been placed in a vault in the Baltimore Cemetery. She had been off the stage several years on account of her ailment, and for the greater portion of that time resided in California, where she went for her health. The last three months of her life she spent with her old friend, Leinnbach, in Baltimore, where she died. The body was cremated at Lancaster, Pa., on Dec. 1. By her own direction half of her ashes was placed in the grave of her mother at Bartington, Vt., and the remainder in the grave of her sister Venie, in Baltimore. The sisters were very much alike in appearance and both were victims of consumption. Mary was leading support for many years of Frank Mayo, and was considered by that actor the best Ellenor Vaugh he ever had in Davy Crockett.

MORRIS ENJOINS GUSSIE HOLL.

A preliminary injunction was issued Friday by Justice Blanchard to William Morris, Incorporated, restraining Gussie Holl, the German music hall artist and imitator, from appearing under other management than Morris'. Miss Holl had been engaged by the Shuberts to appear with Eddie Foy and Emma Carus in Up and Down Broadway. William Morris alleges that he has a prior contract with her.

OUTING OF P. W. L.

Belle Gold entertained fifty members of the Professional Woman's League at her Summer home at Leonardo, N. J., Friday. Among those attending were Mary Shaw, Dr. Ida C. Nahm, Janet Priest, Clara Thropp, Mrs. Kate L. Chrystal, Mrs. Belle de Rievera, Mrs. E. H. Price, Diana Huneker, Leona Ross, Fanny M. Spencer, Emma Herne, Meta Greene, and May Nevin Smith.

OPENING OF COHAN THEATRE.

George M. Cohan's new theatre at Forty-third Street and Broadway, will open in October with a new musical play. In the cast will be the entire Cohan family, including Mr. and Mrs. Jerry Cohan, George M. Cohan and Josephine Cohan. Tom Lewis and Emma Janvier will also be in the cast. Sixty chorus people will give the production the usual Cohan flavor.

GOSSIP.

Clayton White will have the leading role in a dramatization of George Randolph Chester's novel, "Get Rich Quick Wallingford," which will be produced in September by Cohan and Harris.

Hattie Williams is enjoying herself in Paris. Miss Williams says, "Paris I find the most restful kind of a vacation—at least for an actress."

Harry Corson Clarke and Margaret Dale Owen left for a short vacation on Saturday. They will visit the Adirondacks and make a trip through the St. Lawrence River.

Gwendolyn Piers, of the Spendthrift Company, is resting up a bit at Brighton, prior to resuming her engagement.

Franklyn Gale is taking a spell of fresh air at Brighton Beach. Vaudeville claimed her last season.

Nora Donar, whose recitation of Dan Maguire was a feature at a recent meeting of the Century Theatre Club, will enter vaudeville in a repertoire of Italian, Roumanian and Alaskan dialect recitations. Miss Donar will accompany each recitation with appropriate costume.

Billie Burke, with her mother and little niece, are sojourning just outside Paris.

Otis Skinner is summering at his country home at Bryn Mawr.

William Gillette is cruising about New England in his houseboat, *Aunt Polly*.

Nesta de Becker, known in private life as Mrs. Frederick Roland, received the final decree of absolute divorce from Frederick Roland on June 29, Judge Delaney of the Supreme Court in this city issuing the decree. She is also given the full custody of their two-year-old daughter, Zaidee.

THE RECORD OF DEATHS.

Walter Roland Finlay died at the Flatbush Hospital, Brooklyn, July 1, at the age of seventy-two years. He was buried in Potter's Field. It is presumed that Mr. Finlay has a wife living in Pittsburgh or Philadelphia and that he has a wealthy cousin somewhere. His last appearance was in vaudeville with his wife. Besides being able to play several different instruments Mr. Finlay was a song writer, among his compositions being an "Ode to McKinley and Dewey." Mr. Finlay had fought in the Civil and Spanish wars. His death was due to Bright's disease. Pittsburgh and Philadelphia papers are requested to give note of his demise.

Christine Hebbel, known on the stage as Christine Enghaus, widow of the late German dramatist, Friedrich Hebbel, died in Vienna last week. She was ninety-four years of age. She was a native of Brunswick and had created the leading roles in her husband's play, Maria Magdalena, recently played here in English for the first time; in Judith and in the Nibelungen dramas. Her marriage with Hebbel took place in 1845. She had been a member of the company at the Hofburg in Vienna and lived for a long time on her pension as a veteran of that house.

Frederick E. Knight, a well-known scenic artist, died at St. Anthony's Hospital, Columbus, O., June 21, 1910, of a complication of diseases. He was born in England fifty-three years ago. He was buried at Dayton, O., June 24. He was an employee of Armbruster's Studio for about eighteen years and was for some time with E. Harvey, of Cincinnati, O. He was well known in the West as an exterior painter.

PLAYS COPYRIGHTED.

Herminie; or, The Cross of Gold: play in four acts. By Annie Kernanan. James Edwards, Chicago, Ill.

Highflyer, The: musical extravaganza in three acts and four scenes; book and lyrics by E. Foreman, New York.

Honor of the Oriolfs, The: drama in a prologue and three acts. By E. Burdette Smith, Binghamton, N. Y.

House Master, The: play in one act. By R. M. Baxter, New York.

House on the Sands, The: modern play in three acts. by F. Jackson, New York.

Husband, The; original one man comedy drama in one scene. By H. S. Sheldon, Chicago, Ill.

In Old Edam: comedy sketch in one act. By Anna Marble Pollock. John W. Duane, New York.

Infernal Question, the; or, The Mystery of Chinatown; comedy drama in four acts. By A. Griffin, Somerset, Mass.

It Happened One New Year's Eve. By Jack Gorman. Vaudeville Producing Company, New York.

Jack and the Baked Bean Stalk: fairy tale in two acts, modernized and set to music. By Frederic Field Bullard.

Jack and the Bean Stalk: comedy extravaganza for vaudeville. By M. Forrest, Milwaukee, Wis.

Jane Eyre: play in five acts, an adaptation of Charlotte Bronte's celebrated novel. By Miron Leffingwell. Alexander Byers, Chicago, Ill.

Jared Jones: dramatic composition. By Captain E. T. Gibson, M. D., Brooklyn, N. Y.

Jesse James: four-act drama. By Clarence Black. Alexander Byers, Chicago, Ill.

John, the Barber. By A. N. Nicholson, Flushing, N. Y.

Joy Riders, The; musical comedy in two acts. By C. B. Cassd, New York.

Juego de Almas: comedia moderno en un acto y en prosa. De G. V. Martin, Madrid, Sociedad de autores espanoles, 1909.

Kahoona, The: musical comedy. By M. Clover and L. Galbraith.

Kentucky Rose: original four-act comedy-drama. By Scott Marble. Rose Winslett, Brooklyn, N. Y.

Married.

GOLDSMITH—LEE.—Frank Herbert Goldsmith to Isabelle Erhardt Lee, in New York, June 24.

HALE — FORBES - ROBERTSON. — Swinburne Hale to Beatrice Forbes-Robertson, in New York, June 30.

KIRBY—KAIER.—Charles Kirby and Crecentia Kaier, at Mahanoy City, Pa., on June 28.

LEWISOHN — McCAULEY. — Jesse Lewisohn to Edna McCauley, in London.

Died

FINLAY.—Walter Roland Finlay, in Brooklyn, July 1, aged 72 years.

HEBBEL. — Christine Hebbel (Christine Enghaus), in Vienna, aged 94 years.

KNIGHT.—Frederick E. Knight, 53 years old, in Columbus, O., June 21.

MARSHALL.—Captain Robert Marshall, in London, July 1, aged 47 years.

OBRIST.—Dr. Aloys Obrist, in Stuttgart, Germany, June 29, aged 43 years.

SUTTER.—Anna Sutter, in Stuttgart, Germany, June 29.

YOUNG.—Frank Young, in Evansville, Ind., last week.

In Memoriam

STINSON.—Al. Stinson, of Stinson and Merton, who died July 3, 1909.

AMERICAN ARTISTS ABROAD

ANOTHER LETTER FROM "THE GREAT RAYMOND" ON HIS AROUND THE WORLD TOUR.

Visit to Surinam, Dutch Guiana—Quaint City Settled by Hollanders—Repetition of the Magician's Hearty Reception in Other Cities Enjoyed Here.

RIO CAUTRO, REP. ARGENTINA.

We sailed from Berbice for Surinam, Dutch Guiana, touching the quaint little "Hollandish" village of New Nickerie, where we counted thirty-one alligators, large and small, in the half-mile walk along the narrow little creek that, running in the centre of the village, acts at once as lily pond and drain carrying the sewage to the sea. While our boat was loading sugar we strolled over the queer little town and visited the local prison, where I secured for my collection one of the oddest pair of handcuffs I have ever seen. The prisoners here, as in Holland, wear suits, one-half of brown and the other half white, with numbers across the breast and cap.

Our next stop was Langdon's sugar plantation. Here our comfortable little boat was loaded to her utmost capacity with sugar, molasses and "skins."

The chief engineer of the plantation, Thomas Hedderton, has a 30-foot skin of a boa he found in his room one evening as he returned from the sugar factory. This is not exceptionally large for the water boa hereabouts. The Hon. Mr. Hodgson, with whom we stopped in Berbice, possesses a skin 4 feet wide and 28 feet long, while Colonel De Rinzy, of Georgetown, takes first prize with a huge anaconda skin 4 feet 3 inches wide and 42 feet long.

After a most comfortable four days on the *Peruna* we arrived at Surinam, Dutch Guiana, where our baggage and personal luggage were subjected to a most thorough and searching examination (not a particularly agreeable experience for a magician), occupying the time of five officials and lasting three hours. We escaped duty, however, and secured old-fashioned quarters in the odd little family tavern known as the "International Hotel." The proprietor and employees (his family) fortunately spoke German as well as Hollandish, so we got along very nicely, and the good "home cooking" proved a pleasant change from hotel fare.

The theatre, "Thalia," is managed by an amateur club who harass the traveling manager with all sorts of silly regulations, and will only rent the theatre with the strict understanding that the four choicest "loges" (palcos avant-scene) are continually at their disposition with free "entradas." The "Thalia" is a theatre without owners. The original owner and builder was a bachelor of uncertain lineage who died suddenly without a will and left no heirs.

The strict old Dutch regulations do not permit the town of Surinam to own or conduct a theatre, and consequently the poor old "show shop," with its tile floor and many queer "boxes," is fathered by the local amateur dramatic club, who possess rather fierce and uncompromising ideas anent the same. Situated in the centre of a huge lot surrounded by a 10-foot board fence, topped with broken bottles and barb wire, it would seem a stronghold, safe from "admission stealers" and "dead beats," but such is not the case. The keen mind of the local small boy, ever on the alert to "do" a show, has successfully coped with all obstacles, and our opening night (in spite of a cordon of police completely surrounding the building) showed six more persons in the gallery than the admission tickets called for. This repeatedly occurred in spite of all sorts of precautions. The wiles of these little "cafe on lait" colored "Dutch" boys would fool my old friend Superintendent Byrnes himself.

The Thalia has a well arranged stage and eight fairly large and well ventilated dressing-rooms. The location is far from central, but nine blocks walk from the principal "plaza," is a most pleasurable jaunt. The streets are lined with continually flowering, gorgeous colored "acacia" frangipani and "quiga" trees, that fill the air with a peculiarly pleasant though pungent odor. The principal residence avenue is bordered with huge mahogany trees that meet over head and form a solid shady arch of cool green for blocks and blocks.

The queer, stiffened, outspreading gowns, that suggest the hoop-skirt days of our grandmothers, and enormous cloth bonnets, lend a picturesqueness to the city population which is enhanced by the wild, weird colors and dizzy designs in the garments, affected by the half-naked, muscular, black skinned, blue lipped, bush "niggers," many of whom not many years ago ran wild in the jungles of Borneo.

When we played Surinam the high board fence in front of the "Thalia" looked like a sure enough Chicago billboard. Smooth and just the right height for four-sheet posting, my men took immediate advantage of it, and soon had a "picture gallery" that brought the whole town trooping. Our business here was fine; we turned 'em away for seven shows and then, as steamers are two weeks apart, laid off two days, then played two more nights and a matinee, to good houses. I took advantage of our lay-off and had a fine day's hunting in company with Adolph Von Ommeren, the Queen's "representative particular." We bagged enough wild pigeons to feed the company for the following four days, and then some. These pigeons are a metallic lustrous blue in color, with a red and white top knot, and as large as an ordinary hen. I've never seen them in any zoo or menagerie or in any collection of stuffed birds, though they are as common here as grouse at home.

Surinam has been settled by many families of Dutch Jews, who now practically control the commerce of this lively little city, and add much to its prosperity. The many Ceylonese and Javanese in their brilliantly colored, gracefully draped costumes and huge jingling silver ornaments add much to the "local color" of this exceedingly odd little seaport.

Our last night here was a sure enough red letter night for "Yours truly." Long before the doors opened the house was sold solid and speculators swarmed the sidewalk, offering choice seats at three times the regular price, orchestra chairs selling as high as twenty gulden. In my many years' experiences as a magician in various parts of the world before audiences of all nationalities, of all sorts and conditions, it has never fallen to my lot to entertain a more enthusiastic audience than the one here assembled. At the conclusion of the conjuring part of my performance I was called before the curtain and presented with a huge "sabot" (wooden shoe), filled with gorgeous orchids of every conceivable color, and a six-foot devil tail pitchfork, all fashioned of red roses.

The third part of the programme consisted of several illusions and "Spiritualistic seance." For this I called for a committee. Imagine my surprise when a dozen stately "Colonial dames" filed up on the stage, enthusiastically applauded by the audience, and after a short address to the audience (none of which I quite understood) the "spokesman" of this "commission" turned to me and very gracefully pinned upon my most modest coat lapel a gold medal engraved with the "Seal of Surinam," and supported by the Dutch colors—red, white and blue. I was completely surprised and my attempts to thank them made an unintentional comedy hit, as my "Hollandish" was funnier than Dinkenspiel's English. However, I finally stuttered and stammered through some sort of a half intelligible speech of thanks, and the show went on, the "spirits" fairly outdid themselves, the long programme finally terminated, and, midst the strains of the national air, the house slowly emptied.

While the performance was in progress the "boys" were busily packing, and by the time I had a "tub," and was again in cool "linens," the clumsy ox carts, with their huge black "long horns," were loaded and the procession started for the "docks," where a night inspection of the baggage was to be made by a "special session" of the Queen's custom officials, this to enable us to leave on the six o'clock boat the next morning. All baggage must be examined both entering and leaving the country.

The extreme of good-fellowship was reached when leaving the theatre. As we entered our carriage the cheering crowd awaiting us showered us with flowers and, unhitching our horses, pulled our carriage, preceded by local college students carrying torches of red fire, while rockets and Roman candles marked our line of march. The police band played us merrily on our way to a typical Dutch feast which reached the limit of hospitality and good fellowship.

After a two hours' "cat nap" we hastened to the dock and, bidding good-bye to our big-skirted, wooden-shoed, genial friends, we embarked on the *San Domingo* for Cayenne, French Guiana, the famous and in-famous French penal settlement. MAURICE F. RAYMOND.

VAUDEVILLE. VAUDEVILLE.

PRUDENTIAL VAUDEVILLE EXCH. "CLEVELAND CIRCUIT"
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VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, Edw. B.—Tivoli, London, Eng., May 4—indefinite.
Adler, Feliz—Fifth Ave., N. Y.
American Newsboys' Quartette—Maj., Jacksonville, Fla., Maj., Columbus, Ga.
Apdale's Animals—Orph., Portland, Ore.
Avery and Hart—New Brighton, Brighton Beach, N. Y.
Barlows, Breakaway—Hippo., Youngstown, O.
Barnes, Stuart—Music Hall, Brighton Beach, N. Y.
Blanche, Belle—Alhambra, N. Y.
Bohemian Quintette, Marius—Pantages', Seattle, Wash., Pantages', Tacoma, 11-16.
Bootblack Quartette—Forest Park, St. Louis, Mo.
Bryant, Eugene—Orph., Portland, Ore.
Carson Bros.—Orph., Portland, Ore.
Clairmont, Josephine—Proctor's, Newark, N. J., Union Square, N. Y., 11-16.
Clipper Comedy Four—Henderson's, Coney Island, N. Y.
Crane, Viola—Maj., Seattle, Wash.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., 'Frisco, Cal.
Cross and Josephine—K. and P.'s, N. Y. C.
D'Arville, Jeannette—Maj., Chgo., Ill., 27—indefinite.
Dorothy, Gavin—Maj., Columbus, Ga., Airdome, Chattanooga, Tenn., 11-16.
Dorsch and Russell—Maj., Seattle, Wash.
Eldora—Orph., Savannah, Ga.
Fanton, Joe—O. H., Niles, O.
Fay, Eva—Brighton, Brighton Beach, N. Y.
Finney, Maud and Gladys—Orph., Oakland, Cal.
Foster, Ed.—Maj., Birmingham, Ala.
Granville, Bernard, and Wm. F. Rogers—Orph., Spokane, Wash., Orph., Seattle, Wash., 11-16.
Gruber, Max—Orph., 'Frisco, Cal.
Hamilton, Estelle B.—Maj., Jacksonville, Fla., Maj., Columbus, Ga., 11-16.
Harris and Randall—Victoria, Columbus, O.
Hawthorne, Hilda—East End Park, Memphis, Tenn.
Herlein, Lillian—Tivoli, London, England, May—indefinite.
Holdsworths, The—Wigwam, 'Frisco, Cal., American, 'Frisco, Cal., 11-16.
Howard and Howard—Keith's, Phila.
Imperial Musicians—Orph., Portland, Ore.
Inness and Ryan—Myers' Lake Park, Canton, O.
Jeter and Rogers—Ramona Park, Grand Rapids, Mich.
Kellermann, Annette—Orph., Seattle, Wash.
Klein and Clifton—Mission, Salt Lake City, U., 11-16.
Kollins and Klifton—Fairmount Park, Kansas City, Mo.
Koners Bros.—Hippo., Pittsburgh, Pa.
Kramer and Ross—East End Park, Memphis, Tenn.
Kurtis-Busse Dogs—Park, Akron, O., Park, Canton.
McDowell, John and Alice—Suburban Park, Balto., Md.
Merritt, Hal.—Orph., Oakland, Cal.
Millard Bros.—Bijou, Racine, Wis.
Moore, George Austin—Maj., Chgo., Ill.
Nugent, J. C.—Maj., Milwaukee, Wis.
Odiva—Proctor's, Newark, N. J.
Polaire—Hammerstein's Roof-Garden, N. Y. C., indefinite.
Primrose Quartette—Ingersoll Park, Des Moines, Ia.
Rocamora Suzanne—Portola Cafe, 'Frisco, Cal., 4-22.
Romaine, Selmar—Shea's, Toronto, Ont.
Russell and Davis—Keener's, Mobile, Ala.
RYAN AND RICHFIELD—St. Francis Hotel, 'Frisco, Cal., 27-July 29.
Shields, Sydney—Orph., Seattle, Wash., Orph., Portland, Ore., 11-16.
Spadoni, Paul—Orph., Los Angeles, Cal.
Stargoolas, Four—Lyric, Muskeegan, Okla.
Sully and Phelps—Saratoga O. H., Glens Falls, N. Y.
Taylor, Mae—Star, Cleveland.
Van, Chas. and Fannie—21 Elbert Street, Brooklyn, N. Y.—indefinite.
Willard and Bond—National, 'Frisco, Cal., 4-16.
Williams, Bert—New York Roof—indefinite.
Young, Ollie and April—Bijou, Knoxville, Tenn.

THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

Hagenbach and Wallace's Circus is billed for Angola, Ind., on July 23.

Buffalo Bill Cody and his Wild West will play a farewell engagement in Spokane, Wash., on Sept. 5.

Miller Brothers' 101 Ranch will be seen at two performances, July 12, in Fall River, Mass.

Fort Dodge, Ia., is billed by the Hagenbeck and Wallace Circus for an appearance on June 29, and Ringling Brothers' posters announce that they may be expected on Aug. 27.

Ringling Brothers and Barnum and Bailey's Circus was seen by over 25,000 people at Hartford, Conn., on June 21, giving a snappy, up-to-date performance.

Howe's Great London Circus was seen at Pittston, Pa., on June 27 by two large audiences. At the evening performance every seat was sold, and many were heard to say that this was the best circus seen here in many a long day.

Fine weather and excellent performances packed the "big top" for Howe's Great London Circus at Oneonta, N. Y., June 30.

Miller Brothers' 101 Ranch is billed to appear at Newburgh, N. Y., on July 19.

It is reported that the Norris and Rowe Circus is to have a season in the United States, to be followed by a Winter season in Australia. It is said that an offer has been made to Tim Keeler for an acrobatic act.

There was a report on the streets of Chicago, June 21, that W. B. Ferguson had resigned as general agent of the Young Buffalo Wild West, and would be associated with the newly-planned Norris and Rowe Show in a similar capacity.

Robinson Famous Shows, to two capacity houses June 14, at Van Wert, Ohio. Wonder Carnival company 20-25, to fair business; very poor frame-up. Barnum and Bailey has been billed for July 12.

Howe's Great London Shows are billed for Oneonta, N. Y., June 30.

Howe's London Circus is extensively billed to appear at Saratoga Springs on July 4. This is their first time here in a number of years.

Miller Brothers' 101 Ranch and Wild West was at Bangor, Me., June 27, where it more than pleased a large audience. The street parade in the morning was particularly attractive. Forepaugh and Sells promise to visit Bangor on July 6.

AGENTS AND PRODUCERS

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KELLER, EDW. S. Long Acre Bldg., N. Y.
LASKY, JESSE L. Hudson Theatre, New York
LOVENBERG, CHAS. Keith's Theatre, Providence, R. I.
MASON, JACK (Producer) Hotel Flanders, N. Y.
NAGELY & BENNETT Box H, Times Square Station, New York
ROLFE, B. A. 401 Long Acre Bldg., N. Y.
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IN VAUDEVILLE

BUT FEW NEW ACTS MARK THE VAUDEVILLE HAPPENINGS OF THE FAST WEEK.

The Plaza Changes Its Policy—The American Music Hall at Rockaway Opens—Edna May Spooner Makes Her Vaudeville Debut—News Notes.

In the vaudeville world conditions have almost reached their Summer level. Last week William Morris closed his Plaza Music Hall, which, however, opened last night for a Summer season of light opera given by the Aborn Comic Opera company. His opening of the American Music Hall at Rockaway Beach will offset this closing. The Alhambra closed Saturday night. Hammerstein's, the American Music Hall, Keith and Proctor's Fifth Avenue, Brighton Beach Music Hall, the New Brighton and the American Music Hall at Rockaway Beach are now the only straight vaudeville houses open, and they will remain open for the Summer.

The houses in the city are now giving way in popularity to the theatres at the beach. The acts are mostly the successes of the Winter season or a continuation of the same bills. At Hammerstein's, where Mlle. Polaire is the chief attraction, the bill is almost the same as it has been since the beginning of the Summer season. The same is true of the American Music Hall, where The Barnyard Romeo is the headline act. At the Fifth Avenue there is no regular Summer feature, but the best acts of the Winter season have been recalled.

To counteract the effect of the heat the vaudeville houses must necessarily offer special inducements to patrons. Lowering the scale of prices has been attempted, but since the acts were also cheapened the method was found impractible. At the Fifth Avenue and for the last week of the Alhambra, though prices were not lowered, the wise selection of a list of unusually good acts drew satisfactory audiences. The Alhambra offered a new sketch, A Night in a Turkish Bath, by George V. Hobart and Frank Craven, authors of A Little Stranger. Belle Blanche in imitations, Taylor, Cransman and White; the Musical Avolos, Charles Ahearn Troupe, Harry Pilcer and Gertrude Vanderbilt, Tom Mahoney, Christy and Willis, and Jane Courthope and company in their ever welcome sketch completed the bill of the final week at the Alhambra.

The Fifth Avenue offered a novelty in the person of Felix Adler, a comedian of some Western reputation, but unknown in New York. His act found much favor. Bessie Wynn, John Wade and company, the Russell Brothers, Jarrow, Mlle. Rialta, the Pelots, and Stella Morrison's Trained Horses and Dogs were the other ingredients of a worthy bill.

The New Brighton was rich in new acts introducing Edna May Spooner, she of stock fame, to vaudeville. Miss Spooner, assisted by her mother, Mrs. Mary Gibbs Spooner, Augustus Phillips, and Hal Clarendon, was the feature of the bill in a comedy sketch, An Obstinate Family. M. Molasso, whose pantomimic sketches of Paris demi-monde life, have been so numerous and interesting, produced another pantomime, At Monte Carlo, at the New Brighton. This last sketch differs from the others in that it is comedy and not tragedy. Florence Troy, a pretty young English woman, was another newcomer. Her songs went well. The other acts included the Six American Dancers, Conlin, Steele and Carr, Avery and Hart, Stelling and Revell, Marshall Montgomery and Clara Ballerini's Dogs.

The Brighton Beach Music Hall offered an evenly balanced list of acts. Bert Leslie and his company in Hogan in Society was the headline. The sketch has diminished none in popularity. Next season Mr. Leslie will join Charles Frohman's forces in Our Miss Gibbs. Stuart Barnes was another favorite at the seaside hall. Other acts included Joe Jordan's Cooks and Waiters, the Pekin Theatre Orchestra, Gartelle Brothers, Rice, Scully and Scott, and Buford, Bennett and Buford.

The Columbia Burlesque House began the fourth week of its engagement of The College Girls. A burlesque of Mlle. Polaire's act by Toma Hanlon called Mlle. Hotaire was last week's novelty. Frankie Bailey in her classic poses was another feature.

None of the smaller moving picture and vaudeville houses have closed. Patronage at these houses seems to have increased with the warm weather.

For this week the Fifth Avenue has another strong bill, but with no novelties. Mrs. Eva Fay heads the bill, which also includes Howard and Howard, Harry Breen, Lizzie Leigh and company, Catherine Hayes and Sabel Johnson, La Veen Cross and company, and McDevitt and Kelly.

The American Music Hall at Rockaway Beach, which opened yesterday, offered no acts new to the city, but all of them were the successes of the Winter. The initial bill included Molasso's dance pantomime, La Robe de Nuit, with Nina Payne, Lucy Weston, Cliff Gordon, the Balloon Girl, Bertie Fowler, Fifi Ronay's Toy Terriers, and a few other acts.

The heat is not the only element which the legitimate and vaudeville theatres must fight against during the Summer. The theatres, with their artificial means of cooling, electric fans and ice, are quite as cool if not cooler than the streets. The greater field of diversions which the Summer opens up is far more formidable than the heat. Coney Island, with its countless number of novel amusements, and its eating places where not only moving pictures are offered free but even burlesque and the vaudeville acts of the regular vaudeville theatres are a free entertainment with the food purchased, is one of the worst enemies of the vaudeville house. The cool ride, the ocean breezes, the life at the beach and the ability to drop in and watch a few first-class acts while at the same time enjoying refreshing drinks and edibles find much more favor than two hours and a half of solid entertainment.

Henderson's Music Hall at Coney is an instance of what the beach houses are offering. On the bill this week are Jeanette Adler and her Picks, Miller and Tempest, Lillian and Patrice, the De Forrests, Gus Edwards' School Boys and Girls, Cooke, Rothert and Summers, the Asahi Troupe, Jack Wilson Trio, and the Ernest Pantzer Troupe.

Greater Dreamland, Coney Island, produces a new attraction every week. Its newest production will be the Tannagra, which just at present is the reigning novelty in the Amusement Park in Paris. General Manager Gumperts has secured the attraction through Frank C. Bostock, who is now in the French capital. The entertainment shows four dancers in Grecian settings who are first seen by the audience in actual size, and throughout their dancing they appear perfectly natural but in diminutive form. Patriotic music and fireworks are features of the Fourth of July and new acts will be seen in the free circus. Around the World is another new entertainment which is attracting large crowds. Dreamland has more than fifty attractions.

PARKS AND AIRDOMES.

The Outdoor Season Beginning in Various Cities—Notes of Openings.

Vanity Fair and Crescent Park, at Providence, R. I., are catering to large crowds daily, and as an added feature for the Fourth of July sightseers' open air vaudeville will continue during the day and evening. Both parks have also prepared to have a fine display of fireworks.

Perullo and his band opened an engagement at Electric Park, Kansas City, Mo., June 26, that will last for several weeks, and was most enthusiastically welcomed by two immense audiences. This organization is one of the most popular of the several bands that play here annually, their music being both exceptionally rendered and of a uniformly high class. In the German Village a vaudeville bill that included Fielding and Carlos, Diamond and Beatrice, the Three Kelcey Sisters, the Five Jordans, and Ola and Joe Hayden, scored heavily also. The weather was warm, and big crowds found much to amuse them in the various attractions offered. Reckless Russell, the high dive bicyclist, was the headline attraction at Fairmount Park, whence large crowds journeyed to escape the heat 26. Free vaudeville, boating and bathing were the principal features. Forest Park had the usual big, free vaudeville bill in the Summer theatre, while Stanard's Band and the big swimming pool divided honors in drawing the balance of the crowds which thronged the park throughout the day.

Fox's Hippodrome on the baseball grounds, Hampden Park, Springfield, Mass., was a short-lived venture opening June 27 and giving three evening performances and closing 29 with the third. The reason given, that the performers refused to split the week throughout the chain of parks so as to permit a midweek change of bill, possibly was reinforced by the fact that with five theatres running it was not easy to get people out in the suburbs to see vaudeville.

The Lancaster, O., Airdome has passed into the hands of Mart Shue and Ed Ruehler, and will open soon with vaudeville instead of repertoire company as first planned.

At Gulfport, Miss., the Airdome did excellent business June 20, 22-23 and 25. Heavy wind storms on June 21 and 24 interfered and the house was dark in consequence.

At the Biloxi, Miss., Airdome (Law Rose), good business and well pleased audiences June 20, 22-23 and 25. Storm on June 21 and 24 forced house to remain dark. The Jeffries-Johnson fight returns will be received and called out here on July 4.

At the Scranton, Miss., Airdome (J. A. Williams), vaudeville and pictures June 20, 22-25, drew good business. No performance on June 21 because of heavy storm of rain.

At the Fort Scott, Kan., Airdome, the Bailey-Lockwood company closed their second week June 25 to good business. Best co. seen on the airdome stage here this season. Nickerson stock co. opened June 27 for two weeks.

At the Airdome, Jefferson City, Mo., Helen Aubrey and a good supporting co. opened for a two weeks' engagement June 27. Plays: The Lure of Gold, Mr. Elk from Elkins, Life's Cross Roads, The Lad from Laramie, Married Life, A Social Judas, Wife in Name Only, The Chauffeur, The Prodigal Son, and The Love Promoter.

At the Dubuque, Ia., Airdome (Jake Rosenthal) the Harvey Stock company June 19-25 in The Girl of the Mountains and The Girl of the Barracks drew good houses. Same company June 26-2 in The Sheriff and the Girl and Two Married Men.

The Airdome Amusement Company (C. W. Maxwell), Washington, Pa., Phil Maher Stock company June 13-18. Plays: Thorns and Orange Blossoms, Her Marriage Vow, A Village Vagrant, Saved by the Sea, In Arizona, Born in the Blood. Best company and business the Airdome has done this season. Vaudeville and pictures June 20-22. Halliday Stock company 23-25.

Holding and Riefsnider, managers of the Orpheum picture theatre, have opened an airdome at Urbana, O. The opening night, June 28, drew big houses. Guy Boyer will do the singing and playing. Cleia Middleton will sing at the Orpheum in the place of Guy Boyer. Business continues good with Willoughby and Glick's Wonderland and the Lyre. Walter Wolfe and wife, of the burlesque world, spent Sunday visiting in St. Paris. Manager Clifford has been kept busy filling singing engagements at various country school commencements.

At Johnstown, Pa., Luna Park (John Hinkel), business is splendid now and everything running smoothly. Free theatre acts for June 27-2 are: DuMuths, novelty dancers, and Ed Reynard Frick, comedy cyclist.

At Dover, N. H., the Rustic Theatre opened June 27, and Manager J. W. Gorman presented a musical comedy by Matthew Ott, entitled The Lady and the Prince, to large and well pleased audience. Among those who took part were Charles Morgan, Sadie Tarrant, Ollie Kirchman, Melba Drake, F. J. Martelle, Walter Clinton, Ralph Bold, Hazelle Loraine, Eleanor Martha, Ethel Place, Patsy Woods, Rose Stanley, Augusta Nathan, Rena Nathan, and Addie Gallant.

At Paxtang Park, Harrisburg, Pa., Manager F. M. Davis presented a strong bill, and that with the fine weather attracted good business all week June 27-2. The bill included Redway and Lawrence, Walter James, Gertrude Spencer, Wetherill, the ventriloquist, who made quite a hit. Fulton and Dunn's act proved to be a "scream" from start to finish.

Rolling Green Park, Sunbury, Pa., presenting a fine line of moving pictures June 20-25, and good business was in evidence all week.

At Island Park, Sunbury, Pa., Manager R. V. West drew a record-breaking week's business June 20-25. James C. Young has been made assistant manager here and the choice is a popular one.

At Sheedy's Freebody Park, Newport, R. I., (Chas. E. Cooke), Murry Livingston and company, Del Frosceno, Bijou Russell, McRae and Levering, Marie and Billy Hart, Finn and Ford, Four Gardiners, and Adonis, June 27-2. Good business. Next week, Six Musical Nosses.

Al Fresco Park, Peoria, Ill., is having big Summer business. Main attractions, June 26-3, are Atterbury's Prize Band, Mae Taylor, Paddock, Kimball and Donovan. This park is Peoria's favorite Summer amusement place.

Good weather favored the outdoor amusement resorts this week at Albany, N. Y., June 27-2, and business took a big jump in consequence. Chadwick Park Hippodrome, under the direction of Henry Pincus, opened for the season June 27 with an elaborate bill which embraced the Martell Family, Strickland's animal act, Burgess and Clare, Baraban Russian dancers, Three Olivers, Matsuda Japanese Troupe, Camille De Pue, and Daley and Weekly. At Maple Beach Park in addition to the Robson comic opera company, Arthur C. Holden, high diver, proved a strong card.

At the Little Rock, Ark., Airdome (Fred Pennell), Jack Allen Musical Comedy company in The Girl from Below, Miss Idlewild, Dooley's Reception and The King of Kokomo, June 20-25, pleased crowded houses every night. Albert Taylor Stock company in My Father's Son and A Bachelor's Romance, June 27-2; good vaudeville between acts.

QUESTIONS ANSWERED.

F. M. LEADER, Harrisburg, Pa.: A letter addressed to Mr. Le Roy in care of THE MIRROR will be forwarded to him or advertised in our columns.

H. B. W.: His most recent appearances have been in The Outpost and Marjorie's Mother. We do not furnish addresses. A letter addressed to him in care of THE MIRROR will reach him.

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WOMEN.

Ashley, Jas., Mrs., Adrienne Augarde, Minnie Ashley, Marion Abbott, Sylvia Anderson.

Buhl Evelyn, Mrs. Jack Brower, Vivian Blackburn, Clara Blandick, Mrs. Wm. H. Brown, Anna Boyd, Marion Borre, Eugenia Bessorer, Barwald, Beatrice M. Byrnes, Edith A. Braun, Saidee Berry, Helen Byron, Henriette R. Browne, Marie Baxter, Mabel Berrey, Edith R. Black.

Caine, Georgia, Mrs. J. Collins, Lillian Cooley, Caryl Carroll, Hasell Cox, Edith Conrad, Mimiam Corson, Mabel Clarke, Nell V. Claire, Mrs. Eugenio Correnti, Rose Coghlan, Florence Coventry, Frances Cameron, Frances Comstock, Florence Craig.

De Costa, Viola, Virginia Drew, Barbara Douglass, Mae Dickinson, Lillian Durham, Elwell, Lois, Florence Ewing, Millie Evans.

Fiord, Evelyn, Mabel Frenyear, Marcella Forreste, Mary Faber, Ida Fuller, Ines Forman, Frances Fairfield.

Gilman, Natalie B., Vivian Gill, Mrs. R. B. Graham, Florence Green, Ethel Green.

Hughes, Gene, Mrs. Bessie Harkness, Wardа Howard, Mildred Harrington, Edith Helena, Ada Henry, Ethelyn Hombs, Josie Haines, Ida B. Hunt, Adelaide Hastings, Effie Hamilton, Mae Harrington, Grace Hasard, Marion Hutchins.

Kane, Genevieve, Kathrine Kaelred, Josephine Kurrier, Lottie Kendall, Winifred King, Doris Keane.

Lawrence, Georgie, Blanche Latelle, Carolyn Lee, Louise Langdon, La Croix, Morgia Lytton, Lillian Le Roy.

Mack, Connie, Marjoria Mack, Georgie D. Mendum, Elsie Murray, Eva Merrill, Nora May, Eldia Morris, Dorothy Marlowe, Beatrice Morgan, Alice Mortlock, Lillian Mortimer, Dina Muller, E. E. Mills, Margaret McVey.

Ormond, Gene, P. G. Olney.

Pikwuis, S., Mrs., Patty Patterson, Maud Parker, Doris Payne, Mrs. Lincoln Plumer, Allene Paschal, Natalie Porter, Pauline Perry, Natalie Perry.

Quinn, Lena.

Rogers, Dorothy, M. Rutledge, Bertine Robison, Elsa Ryan, Louise Real, Madge Robinson, Georgia Russell, Kathrine Rayner.

Shannon, Lavinia, Truly Shattuck, Mary Shaw, Clara Schrader, Mrs. Westropp, Saunders.

Terry, Florence.

Verney, Ruth, Isabel Vernon, Louise Vale.

Wayne, Justina, Fannie Ward, Jane Wolfe, Nell Willette, Mrs. Nelson Wheatcroft, Dell Walker.

Zimmerman, Chas., Mrs.

MEN.

Ayers, Walter, W. R. Antisdel, Wayne Arey, C. F. Ackerman, Jno. B. Adam.

Bellmore, L., Francis Bonn, Jno. Brindley, Rich'd Buhler, Chas. J. Burkhart, Joe Bury, Arthur Berthelet, Ernest Baxter, Robt. Belle, Bert Bingham, Yale Benner, Harry Barker, Harry V. Bond.

Cameron, Arthur, Burleigh Cash, Herbert B. Chesley, Herbert Charles, H. D. Carey, Leslie D. Carter, Preston Crewe, Forrest H. Cummings, J. E. Cline, Arthur Cody, C. R. Crollius, Will F. Crockett, R. Carlton, Jos. Cusack, M. A. Carpenter, F. P. Caspers, Jas. T. Chapman.

Duryea, Walter, Jno. A. Dewey, Ulysis Davis, W. C. DeWitt, W. A. Dempsey, Robt. P. Downing, Edwards Davis, Jno. Dunton, Chas. Deland, Harry Dunkinson, Al Dupont.

Eagle, Oscar, T. Willis Evans, Brandon Evans, Frank G. Edwards, C. F. Everdean, Wm. E. Ely.

Foley, Geo., Oliver T. Fiske, Wm. H. Ferris, Willy Frey, J. Albert Frick, Bob Forrest, Clarence E. Force, Frank H. Fey, Edw. Fowler, Philip Fisher, Max Favish.

Gore, Wm., Chas. B. Grant, Thos. Guise, Bob Garry, Frank Gillmore, Jno. Griffith, Julian Greer, Sidney Greenstreet, R. E. Graham, Louis Gordon, Geo. Germane.

Holt, Eddie, Dudley Hawley, Alfred Hollinsworth, Geo. Hammond, Carl R. Hemman, Fred G. Hearn, W. S. Hart, L. Holmes, R. W. Hunt, O. Hooper, L. H. Heath, Arthur J. Horwitz, B. S. Holmes, J. M. Hamilton.

Ingram, Hamish.

James, Gladden, Chas. Jefferson, Will J. Jordon, S. Jordon.

Kennedy, H. B., Edw. Keeley, Frank Kimball, Andrew J. Kobler, Frank M. Kelley, Jno. L. Kearney.

Laidlaw, Roy, Eddie Lyons, Geo. L. Lewis, R. Livingston, Henry Lee, Warren D. Lombard, J. B. Lunt, Harry Linson.

Morosco, Leslie, Harry Moore, Edw. R. Mawson, Danny Mann, Frank Monroe, A. J. Myers, Stanley Murphy, Chas. H. Marks, Paul Meacham, Donald Mackenzie, Chas. E. Mitchell, Cyrus H. Martin, Geo. P. Moore, Jack F. Magee, Daniel Mason, W. D. Miles, Phil Maher, Jack G. McLallen, Neil McNeil, D. H. McDonald, Murphy and Frances.

Nussetti, Dick, Boyd S. Nolan, Sidney W. Northcote, Northrup.

Osborne, Jefferson, Wm. Owen, Guy Oliver.

Phillips, Herman, Frank A. Puts, Edw. Pooley, Channing Pollock, Plunkett, H. Percy Pollock, Ralph M. Phillips, Walter Pearson.

Robinson, M., J. Hartman Roeder, Bert Reed, T. W. Ross, Sanford B. Ricaby, Ed. M. Roberts, E. E. Robinson, Jas. E. Rosen, F. A. Ramsdell, Jno. A. Robb, Thos. Reynolds, Edw. J. Rich.

Spire, Eugene, Jno. M. Sullivan, Frank Smedley, Jas. Santry, Aubrey B. Stacey, Herbert Salinger, Edw. Stevens, Fredk. Sumner, Philip Sonnesborn, Harry Squires, Thos. Seabrooks, Raymond Stratta, Jas. A. Smith, Geo. H. Smith, Harry S. Sheldon, Sharkey & Reynolds.

Thompson, Sam., Milano Tilden, S. E. V. Taylor, David Towers, H. W. Taylor.

Whittier, Robt., Wallace Worsley, Fredk. Wardo, Walter C. Wahle, Chas. O. Wallace, Jos. W. Walsh, H. A. Wickham, Wm. H. Woodside, Walter B. Woodall, H. Waller, Harry Whitaker, Leo Waddell, Jos. Whitmore, Frank Waldo, Weber & Allen.

Young, Chas. L., J. Arthur Young.

Zimmerman, Willy.

REGISTERED MATTER.

Laura Rea Byrth, Jas. Corte, F. A. Demarest, Clara Paulet, Frank Rowan, Franklin Whitman, Ernest Francoal, Sidney McCardy.

Correspondence

CALIFORNIA.

SAN DIEGO.—GARRICK (J. M. Dodge): Charles King Stock co. opened June 19 in The Lion and the Mouse to almost capacity. While this play has been seen here before, this is the first time it has even been produced by a stock co., and the aggregation presenting it may be well called the best balanced stock co. on the Coast. Taking everything as a whole, they have set the high water mark for stock productions; there was absolutely nothing to be desired, every detail having been taken care of in an adequate way, it being Mr. King's ambition to produce the play as near like the original production as possible. With this in view he has surrounded himself with some of the best people procurable; in fact, on this engagement he is considering expense as a secondary matter, and intends to produce during his fifteen weeks' engagement, nothing but high-class royalties, and in order to produce them to the best possible advantage he has engaged the services of Alexander Paton, who is well known throughout the East as a scenic artist of merit. Mr. King is well and favorably known to the Coast cities as an actor of exceptional abilities, and in his rendition of the character of John Burkett Rider, it is the consensus of opinion that he has reached the pinnacle of his versatility. Agnes Lee, who for several years was leading woman for some of the best cos. in the East, appeared as Sherley Rossmore. As this was Miss Lee's first appearance on the Pacific Coast, having come direct from New York, the interest of the audience was centred in her. To say she made good would be doing Miss Lee an injustice, in view of the applause, and curtain calls accorded her in the second and third acts; that she will be a prime favorite during the engagement goes without saying, as she is young, pretty and, above all, versatile. The balance of the co., Godfrey Matthews, Edmund Murphy, Frank Bonner, J. F. McDonald, Harry H. Earl, Irving Kennedy, Rosco Karns, Grace Hauworth, Elisabeth De Witt, Hazel Buckham, and Miss Barnes deserve much praise, especially Mr. Earl, who had the staging in charge. Week 6-12, same co. in Under Southern Skies.—The QUEEN, PRINCESS, EMPIRE and PICKWICK, also the GRAND, are putting on good pictures and vaudeville to good patronage.—ITEMS: J. Connon Middleton, artist and litterateur, of London, England, is spending some time at Hotel Del Coronado, and while here is sketching San Diego scenery for London art publications.—William Tracy, a member of the American Musical Comedy co., who has been in St. Joseph's Sanitarium for some time suffering with typhoid fever, has recovered and rejoined his co.

OAKLAND.—LIBERTY (H. W. Bishop): Bishop's Players presented The Talk of New York June 20-26; performance and attendance above average. Jimmie Gleason in Kid Burns' role, deserves special mention. Little Johnny Jones 27-3.—MACDONOUGH (H. H. Campbell): Willie Collier 3-5. Margaret Anglin 18-20.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kinlinger): William Collier in A Lucky Star June 29.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): The Hunter-Bradford Players continue in stock repertoire with marked success, the receipts thus far being far in excess of any previous season. The Little Minister was revived week of June 21, and contrasted favorably with the production they gave four seasons ago. Thomas Thorne, who committed suicide last Winter in Chicago, was a member of the co. at that time, and his clever acting in this play was perceptibly missed. To Marion Lorne as Babbie a great deal of the success of the piece is due; in fact, all the characters in such clever hands as Frank Lamb, Clarence Handyside, Ernest Stallard, Arthur Hoyt, Walter Hitchcock, Edith Luckett, and Eugene O'Brien, could not fail to be artistic. Week of 27, Richard Harding Davis' The Dictator was given a fine performance, in which the above appeared, also Arthur Hurley, Walter Williamson, Richard Cushman, Margaret Green, Jane Marbury, and Robert Ames, who showed careful study of the parts. The usual good attendance attested their indorsement by close attention and hearty applause.—POLI'S (S. Z. Poli): Summer stock was inaugurated 27, under the direction of Edward Renton. The bill for the opening week was The Lion and the Mouse, which was produced in a finished and artistic manner by a strong cast. Most of the principals are well known to local theatre patrons, having been connected in former seasons with the Hunter-Bradford and the Cook Players. This most excellent co. is composed of Edmund Elton, John Wesley, Florence Barker, Frank Munroe, Eva Vincent, Arthur S. Byron, Gliberta Faust, Frank McLarney, Beatrice Nichols, Sydney Mather, Victoria Montgomery, Charles Harris, Spencer Charters, William McKey, and H. Percy Melden, the latter having personal direction. With such a corps of talent, much was expected and none of the audiences were disappointed. The theatre was brilliantly decorated on the opening night with bunting, flags and potted plants, and with ushers arrayed in spotless white uniforms, which included caps and shoes, gave the theatre an air of brilliancy and coolness. The attendance has been big all the week. Brewster's Millions 4-9.

A. DUMONT.

BRIDGEPORT.—POLI'S (L. D. Garvey): The Call of the North June 27-2; gave John Ince exceptional opportunities, none of which were missed. Margaret Laurence surprised her friends with unusual emotional ability in a small part, and Hammond Dalley's Achille virile and natural. Alice Fleming's role did not permit of much delineation. T. F. Griffin's Mc-Egan was good Indian work, and the Galen Albert of Arthur Buchanan showed expression and dignity. The comedy hit of the play was Thomas Walsh's Sandy MacTavish. Paid in Full 4-9.

WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA (Kurnell Co.): The Franklin Stock co. June 27-2 in The Lion and the Mouse to good business the entire week. Miss McAllister gave a most vivid representation of the character of Shirley Rossmore; in fact, the high standard she has set during the time she has been with us was even surpassed in this play. This was especially noticeable at the culmination of the third act when she brought down the house by her intense realism. Mr. Jeffrey, as usual, did full justice to the part of Jefferson Ryder. Henry Hicks as John Burkett Ryder again displayed his wonderful versatility, and gave us a true picture of the arrogant and egotistical financier. It would seem that no part is too difficult for or out of reach of Mr. Hicks. Merely Mary Ann 4-9.—ITEMS: This is Miss McAllister's farewell week here, as she leaves the east Saturday night for a well earned vacation. During her six weeks' engagement here she has won over the entire theatregoing public of the town by her charming manner and conscientious work, and she leaves with the well wishes of her host of friends.—The Ben Greet Players 27 presented The Prince of Truth in the afternoon, and As You Like It in the evening on the grounds of the Stamford Yacht Club, under rather strenuous circumstances. About the time for the evening performance the trolley wires to Shippan Point gave out, and when the players, et al, finally arrived at the Yacht Club, the weather took a hand in the game, and did its best to put the production out of business. After several adjournments to under cover the play was finally finished in the open air. Despite the many discouraging circumstances the players reflected credit upon themselves with their all-around good work.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): Commercial Club, under direction of Don Clark, offered Sunnyside, a two-act musical concoction, June 23, 24, and for a home-made production it was just fine; best ever here; big bunch of chorus girls with good, sweet voices; hard to find better among professionals; male quartette hard to beat; the two comedians, Miles and Villeneuve, better than average. Gloria Ringer was captivating, and Rosalia Hart (profession here on a visit) was splendid. Don Clark and wife are wonders at staging a play. House packed and every one more than pleased. Gross receipts more than $1,200. Besides those already mentioned who contributed to the success were: Philip W. Blake, Mabelle Mehollin, W. L. David, Mabel Murray, Ward Arney, John Doe, Charles Arney, Hazel Cohen, Avice Sheridan, Ethel Sheridan, Alice Fitzpatrick, Anneta Coghlan, Louise Lemp, Marguerite Heifrich, Linnie Korts, Lulubelle Kaufman, Hazel Grigsby, Helen Purcell, Teona Aveline, P. B. Carter, Reilly Atkinson, Edward McCarthy, J. Mallison, W. Carley, L. W. Ensign, John P. Roos, C. E. Winstead, Cyril Prouty, Adam K. Hess, Gerald Atkinson, W. L. David, and a pony ballet, including Catherine McIndoe, Margaret Roos, Irene Grunbaum, Margaret Stoppenbach, Ina Fletcher, Alta Cummingore, Ines Skillern, Mildred Ott, Jessie Kenagie, and Madge Lingenfelter. Della Pringle Stock co. opened for Summer engagement 27.—RIVERSIDE PARK (Joe Spiegel): The Devil and Tom Walker 20-25; well staged and played. When they landed Walker, the coon, in the Methodist hell, they made it pretty hot for him, but he immediately made requisition for two tons of ice, and was promoted to position of Deputy Devil, got some of his old chums in and gave them "all that was coming to them." The Hunt Musical Comedy co., under direction of Harry B. Cleveland, presented the play, and the co. included Franklyn Confer, Elvia Rand, Sam Eperson, R. C. Thayer, Joseph Wright, William Adams, Harry Morris, Oscar Walsh, Jose Leo, F. E. Edmunds, Harry B. Cleveland, Corey Hunt, Alice Abell, Drena Mack, C. P. Figg, Madge Schuler, Hallo May, Gertie Marcelle, Laura Dejean, Alice Ward, Floy Ward, Franc Madson, Nellie Foster, Lucille Sterling, Alma Heller, Annetta Clarke, Frank Edmonds, and C. H. Figg.—THE BOZ, OAKS, and Lyric: All doing good business, and another new picture house will open on Main Street about July 2.

ILLINOIS.

DIXON.—OPERA HOUSE:—ITEM: Under new management has been listed in the K. and E. Circuit, and we are told that we are to be favored with the very best attractions, commencing on or about Aug. 1.

INDIANA.

ANGOLA.—CROXTON OPERA HOUSE: Charles Elya, of this city, has succeeded R. E. Willis as manager, having leased the house for five years. Mr. Elya has been identified with the amusement business, both locally and on the road, for the past ten years. The Croxton will be remodeled and redecorated and put in first-class condition. Under Mr. Elya's management the people are assured of nothing but the best, he will play one or two attractions each week, and only high-class ones.—ITEMS: Angola is one of the best towns in Northern Indiana, and cos. will be accorded the very best treatment. Mr. Elya will personally look after the comfort of the players.—Time is being rapidly filled, and indications are that the Croxton will do the best business in the history of the house.

IOWA.

FORT DODGE.—UNDER CANVAS: The Sights Stock co., indefinite engagement; opened June 27 to good business.—ITEM: The entire co. are living in small tents, surrounding the larger one, in which performances are given.

DUBUQUE.—UNION PARK THEATRE (Charles D. Connolly): The Park Players June 19-25 in Captain Swift: did good business. Same co. in At Cozy Corners 26-2.

KANSAS.

TOPEKA.—OPERA HOUSE (Roy Crawford): North Brothers' Stock co. in Facing the Music June 20-25. The Man from the West 27-2; good patronage continues, and the co. will likely remain at the Grand until the opening of the regular season at that house in August.—ITEM: Frank Thomas has joined this co., and will play leads during the Summer season, opening in The Golden Ranch Round Up 4.

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Mr. Thomas has been in vaudeville for some time, and was with the stock co. at the Novelty for a short time a year ago.
G. D. Hoop.

KENTUCKY.

FRANKFORT.—CAPITOL THEATRE (Edward W. Ramser): Vaudeville and moving pictures June 20-25 to big houses.

MAINE.

BRUNSWICK.—TOWN HALL (H. J. Given): St. John Band and Comedy co. June 24; excellent co.; S. R. O. Season closed.

MASSACHUSETTS.

FALL RIVER.—LINCOLN PARK THEATRE (I. W. Phelps): The regular season of this popular resort opened June 27 with the largest audience ever seen here. Hundreds were turned away unable to obtain even standing room. The attraction being the well-known comic opera, Billie Taylor, with Marie Barry in the leading role. Miss Barry scored a great success, and is the best leading woman that has ever appeared at the Park, and she became at once a strong favorite. Her work was exceptionally good, while her singing was all that could be desired. Gilbert Clayton, a local favorite, was given a warm welcome. R. O. Burgess, Fred Killeen, and Wilbur Cox made an excellent impression. Ella May Duffins, Virginia Reid, and Ines Skinner were heard to good advantage. A very good chorus, the male portion being very strong. Fred Arundel again has charge of the orchestra, while Gilbert Clayton will direct the stage. The opera was well staged and costumed, and gave entire satisfaction. The following are the members of the Lincoln Park Opera co., season 1910: Gilbert Clayton, stage director; Fred Arundell, musical director; Alex Beaumiller, stage carpenter; Marie Barry, prima donna soprano; Ella May Duffin, contralto; Virginia Reid, character; Fred Killeen, tenor; Wilbur Cox, comedian; R. O. Burgess, characters; Eddie Reader, second tenor; Ines Skinner, Chorus: Lelia Thorn, May Tobin, Alethia Colwell, Mildred Brown, Evelyn Brooks, Anna Hall, Etta Ricketts, Roberta Burgess, Sam Myers, M. Sacks, A. O. McCartney, J. R. Cushing, R. G. Crane, and W. W. Benedict.—ITEMS: Tom Kelley, of the Ethel Barrymore co., arrived home 18.—W. H. Barwald and wife and Nat Lemagwell have engaged a cottage at Island Park, R. I., for the season.—W. B. Bradford is spending a few days at Tiverton, R. I.—The American Hippodrome billed to open here 27 failed to appear, and at the present time the outlook for opening is very doubtful.—The D. and W. Street Railway Co. entertained the mayors of this city and New Bedford, also all of the representatives of the daily press at the opening of the opera season at Lincoln Park 27. An excellent dinner was served.—The opening of Sheedy's vaudeville season at Freebody Park, Newport, R. I., 27 drew large number from this city.—The A. O. H. Society gave a well attended circus performance 28-2. W. F. Gen.

WORCESTER.—THEATRE (J. F. Burke, res. mgr.): For the last week of its season the Worcester Theatre Stock co. offered Old Heidelberg to fine business June 27-2. For the part of Karl Heinrich, the Prince, Robert Ober, recently with Brewster's Millions, was especially engaged, and he certainly made good. Muriel Starr as Kathie, the Maid of the Inn, was charming. Others especially good were John Cumberland as Dr. Juttner, Charles Laite, and Earle Ryder. The parts of the college students were taken by a number of Clark College students. The theatre will close 2 for a period of eight weeks, during which extensive repairs will be made.—POLI'S (J. C. Criddle, res. mgr.): The Poli Stock co. pleased large houses 27-2 in Henrietta Crosman's recent success, Sham. D'arcy of the Guard 4-9.—CASINO: On account of so much rain 20-25 that the White City Musical Stock co. repeated The Two Vagabonds 27-2 to good houses. Pacie Ripple, a new addition to the co., made good as Robert Macaire, the leading vagabond. Fra Diavolo 4-9.—LINCOLN PARK THEATRE (George Goett, res. mgr.): Joseph J. Flynn's Musical Comedy co. gave a good production of The Prince of Princeton, an English fantasy, to good houses. Vaudeville 4-9.

MICHIGAN.

ALPENA.—TEMPLE (W. B. Robertson): The Garrick Stock co. opened June 20 in A Gentleman from Nevada, and pleased good business. The co., which is a capable one, includes Mabie Hawthorne, Mary Thompson, Eva Scott Regan, Winifred Mack, June Mack, May De Pettitt, Marcus F. Hoefs, Armond Anthony, George De Pettitt, William Morrisey, Harry J. Terry (a great favorite here), Walter Mack, Walter Grayson, and Claude Barry. Eva Scott Regan made one of the song hits of the season.—MALTZ OPERA HOUSE (Al. MacGregor): The Orpheum Stock co. (Summer stock) doing good business. Little Hope Wallace is a great attraction.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Powatan (local) June 24, 25; well presented and pleased good houses. Vaudeville 26. Edward Doyle's Stock co. opens for Summer season 12.

KALAMAZOO.—FULLER (W. J. Donnelly): Harvey Stock co. in Sapho June 27-29. Turned Up 30-2; doing good business in spite of warm weather.

CADILLAC.—THE CADILLAC:—ITEM: C. E. Russell has resumed the position of manager, and solicits high-class bookings for the coming season.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): Grace George in A Woman's Way June 25 delighted large audience.

MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall): Girls, presented by the Forbes Stock co. June 20-26, with Wednesday and Saturday matinees, met with hearty reception and played to large and well pleased audiences at all performances. Merely Mary Ann, by the Forbes Stock co., 27-3, a full week's stand, with Wednesday and Saturday matinees. The Forbes co. is presenting Merely Mary Ann in a highly creditable manner, and all members of the co. show splendid adaptability. Mr. Forbes in the role of Lancelot gives the role its true value by a careful regard for details. James Kyrie McCurdy as Rev. Mr. Smedge does well in bringing out the delicious comedy of his part. Miss Wayne in the title role takes her part aptly, and deserves credit for a good performance. Kate Fiske as Mrs. Leadbetter does a good character part. And the minor parts of play are handled by the other members of the co. in a correspondingly capable manner.

MISSISSIPPI.

BILOXI.—DUKATES (Lew Rose): Vaudeville and pictures June 21 and 24 to good business.

MISSOURI.

JEFFERSON CITY.—JEFFERSON: Will open early in September, under management of Joe Goldman. Booking not announced as yet.

NEBRASKA.

NORFOLK.—AUDITORIUM (M. W. Jencks): The Kennedy Stock co. June 25 in The Wolf and the Lamb; good performance to medium business. Same co. 2.—UNDER CANVAS: Orpheum Summer Theatre and Stock co. 21-25 pleased good attendance. Landes Brothers Firemen's Carnival 27-2.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Vaudeville and pictures June 27-2; opened to good business. Vaudeville bill first half of week. Melvin and Ellis, comedy sketch team; Florence Douglass, singing comedienne; William Baum, musical act; Anna De Coste, illustrated song singer.

DOVER.—LYRIC (Dolan and Paul): Ledman and Summer's in vaudeville June 20-25 drew big business, and scored heavily, despite hot weather.

NEW YORK.

ROCHESTER.—LYCEUM (M. E. Wolff): Lyceum Players in The Little Minister June 27-2. An entirely adequate presentation of this well-known play was given by the Lyceum Players, bringing out all its potent charm. Mr. Spencer's Garvin Dishart was sincere and straightforward, and always in harmony with the general spirit. To Alice Riker, the ingenue of the co., was intrusted the role of Lady Babbie. She acted with intelligence and a thorough appreciation of the serious aspects of the character. Miss Riker had by far the most exacting role of her present season, and she acquitted herself with credit. The old Scottish elders were well played by Thomas Tracey, E. C. Ashley, Edward Conway, and Cecil Lugrin. Big business for the entire week. York State Folks 4-9.—ITEM: Frank G. Parry, who for the past season managed Cook's Opera House, has taken over the Baker for the coming season. When Cook's was abandoned by the vaudeville interests Mr. Parry took charge of the policy at Cook's, giving local patrons the very best plays obtainable at popular prices. The results were so successful that the same policy will be inaugurated at the Baker. For the past few months the Baker has been devoted to vaudeville and moving pictures. Under Mr. Parry's management it is hoped that the Baker will regain its old standing as one of the city's leading theatres. Nothing definite is known as to the policy at Cook's for the coming season. E. G. Zimmer.

ELMIRA.—RORICK'S (Henry Taylor): The Manhattan Opera co. scored another success with Fra Diavolo June 27-2; the tuneful opera being produced in a manner most pleasing. Carl Gantvoort was heard at his best in the titular role, and won applause without stint. Henry Taylor gave an excellent interpretation of Lorenzo and Allen Ramsey, and Frank French carried the comedy roles of Peppo and Giacomo, respectively, most satisfactorily. Gladys Caldwell made an attractive Zerlina, and her dramatic work was the best she has offered during the opera season. Marie Tariton was a winsome Lady Allcash and Clifford Hyde a good Matteo. Charles Harrison as Lord Allcash contributed much to the successful production, and equally commendable was the work of the chorus and the orchestral direction of George Lyding. Isle of Spice 4-9.—ITEMS: Marie Horgan, the former well liked contralto at Rorick's, has joined the Whalom Park Opera co., Fitchburg, Mass.—J. Hammond Dalley has joined the Poli Stock co., Bridgeport, Conn.—Albert Beckerick will take out Price's Players next season.—Fred K. Lanham has been made manager of the Horne Stock co.
J. Maxwell Bezas.

WATERTOWN.—ANTIQUE (Gilmore Amusement Co.): Frank Zee Bell as Patsy Bolivar in H. M. Bittner's Last Day of School; co. made big hit June 20-25.—ITEMS: John Ludlow, formerly manager and proprietor of Bijou, left 24 for Richfield Springs to manage Opera House for C. P. Gilmore.—W. J. Ramsey, engaged as operator, and commenced work at Wonderland 25.—A party of three hundred New York Elks are spending a few days at Thousand Island House, Alexandria Bay.—The Elks' Band has been engaged 4; celebration at Carthage.—Peck's Bad Boy co. is doing S. R. O. business at Antique 27-2.—The Knights Templar State Conclave will be held here 20-22, 1911.—Arrangements for Firemen's State Convention to be held here Aug. 23-29, about completed.—Decorators and painters are busily engaged in painting and redecorating interior of Opera House.—A series of wrestling matches are being held in Orpheum.—The case against J. Popayanakos, proprietor of Wonderland, charging him with violating law prohibiting children unaccompanied by parents in theatres, has been dropped.
George W. Keating.

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ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The hot weather of the past week had little effect upon the phenomenal business being done by the Bert Lytell Stock co., which is in the sixth month of their engagement here, an excellent production of Quincy Adams Sawyer was seen week June 27-2. The Boys of Company B 4-9.—PROCTOR'S (Howard Graham, res. mgr.): A number of good vaudeville acts and the latest moving pictures drew excellently 27-2.—MAJESTIC (Emil Deitches): Moving pictures and vaudeville attracted crowds 27-2.—ITEMS: The Mortimer Snow Stock co., which announced the first production in stock of The Clansman at the Empire for week 27-2 closed their engagement abruptly 25.—Joseph R. Garry, of The Clansman co., was a caller 27.—The University Quartette, of this city, appear with the Lytell Stock co. next week in The Boys of Company B at the Hall. G. W. HEARICK.

SYRACUSE.—WIETING (John L. Kerr): The stock co. put on The House of a Thousand Candles June 23-25, and drew large houses regardless of hot weather. The Clansman 27-29 to continued good business. G. Palmer Moore was a convincing Ben Cameron, Charlotte Downing made quite an individual hit as Nellie Graham, and good work was contributed by Carl Brickett, Cameron Clemons, and others. East Lynne 30-2. Squaw Man 4-9.
E. A. BRIDGMAN.

ROME.—LYRIC (Edward J. Gatley): Dolly De Marest, novelty pianologist, and Bartlett and McCone, acrobats, June 24, 25. Owing to this short bill the admission was reduced one-half for two days. F. H. Hawkins, whose home is in Rome, helped to strengthen the bill with a singing, talking and dancing act, which took well. Nellie Chandler's Female Band of twelve people, Franklyn Ardell and co. in comedy, His Opponent, and the Mann Trio of Slack Wire Walkers 27-29. Crowded houses continue, and this has been the most successful vaudeville season in the history of this city.

SARATOGA SPRINGS.—BROADWAY (J. C. Graul): De Rue Brothers' Minstrels; good co. and entertainment to fair sized audience. Charles K. Harris co. in The Blockhead 4. Bennett and Moulton co. 7-9.—CONVENTION HALL (J. H. White): Jeffries-Johnson fight returns 4.—PONTIAC (J. C. Graul): Week June 24-30: Gast and Gast, Lucille Marion, Mink and Davis, Busses and Clark, the La Bells, Carolina Pauline, Ed Kramer, Coss and Wensel, Ross and Ross, and Marion Sabbott to only fair business.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gilles): The Middleman was the clever offering at the Stone Opera House June 27-2. Edwin Mordant, Grace Atwell, and their splendid co. gave a very good performance and received many curtain calls.

ONEONTA.—THEATRE (H. M. Dunham): Bennett-Moulton co. in A Daughter of the People, Faust, and St. Elmo June 23-25 to crowded houses. Vaudeville and pictures 27-30; packed houses; well pleased.

NEWBURGH.—ACADEMY (Fred M. Taylor): Moving pictures June 27-2 pleased crowded houses.

OHIO.

URBANA.—THE CLIFFORD (Edward Clifford): McDargh and Sherwood, who are visiting home, put on a clever big act June 27, 28 to good houses. The act opens with a military drill by twelve of Co. D, and ending with scaling a high wall, sham battle and tableaux posings. During the act McDargh and Sherwood do their sensational rifle shooting in their new and elegant wardrobes.—ITEMS: Grace Ady, of Columbus, has joined Rod's Players to play characters. During this week Miss Ady entertained her mother, Mrs. Ady, of Columbus, O.—A photo of Brigham Royce was added to my collection.—L. W. Harrington, THE MIRROR correspondent from Van Wert, O., spent week of 20 here with the Gooding Carnival.
WILLIAM H. MCGOWN.

PORTSMOUTH.—MILLBROOK PARK CASINO: The Millbrook Stock co. presented as A Man Sows June 27. This three-act play, by Henry Hamilton, was well received by good business. The co. includes Henry Hall, Nettie Reineger, Roy Gordon, Vaughan Trevor, Louise Kent, Jack Herbert, Arthur Berthelet, Leona Ball, Florence Trevor, and Marion Herbert. Florence Trevor made her first appearance with the co. last week, and scored a big hit in her song, "Killarney." The work of Henry Hall and Roy Gordon was particularly worthy of mention. The entire co. is good.

SPRINGFIELD.—SPRING GROVE CASINO (Harry A. Ketcham): Rod's Players in Sherlock Holmes and The Sign of the Four June 26-2; co. gave their usual excellent presentation and pleased fair business. A Bachelor's Honeymoon 3-9.—GRAND (Springfield Theatre Co.): Jewell Musical Stock co. closed 25 to light patronage.

FINDLAY.—RIVERSIDE PARK AUDITORIUM (F. S. Fullwider): Raymond and Freeman's Indoor Circus and Wild West June 20-25 pleased fair houses. Culhane's Comedians 27-2 played The Girl from the Hills, Thelma, St. Elmo, Du Barry, Her Wedding Day, and The Last Chance; all drawing good houses.

BELLEFONTAINE.—GRAND (C. Y. Smith): Motion pictures June 27-2 to big business.—ITEM: Time still open for fair week Aug. 29, and Manager Smith is anxious to hear from strong repertoire cos.

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WEEKLY

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PENNSYLVANIA.

READING.—The Ben Greet Players presented As You Like It and A Midsummer Night's Dream to two very large and fashionable audiences at the Berkshire Country Club, near this city, June 24. It was their initial appearance in open air performances in this city, and the enthusiasm with which they were received gave striking evidence of their popularity. The seats were arranged about the margin of the sixth link, with a stage background of trees and shrubbery. The cast at each performance was creditable, and there was very little individualising in the players' presentation, each player assuming an important role. Those in the co. were: Arthur de Breanski, Herbert Delmore, Louis Thomas, Stuart Fox, Algernon Eden, Charles Barney, Robert Whitworth, Frank McEntee, Charles James, Walter Beck, Augusta True, Millicent Evison, Virginia Chauvenet, Georgia Griffin, Edmund Mortimer, Wolferstan Thomas, Mary Scott, and others. Society assembled en masse, and the club verandas were crowded with dinner parties. A number of young women of the club gave efficient service as ushers.—ITEM: Virginia Chauvenet, formerly of this city, was one of the Ben Greet Players appearing in this city. She formerly attended Bryn Mawr, and was prominently identified with Reading's society. As Hermia, in A Midsummer Night's Dream, she was the cynosure of many in the audience and was well received.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (Arthur H. Pell): The Metropolitan Comic Opera co. in Florodora June 27-2 inaugurated their season to large and greatly pleased audiences. Bernice Mershon as Dolores, Mildred Warren as Lady Holyrood, Edythe Clark as Angela, Boyd Marshall as Captain Donegal, Lionel Hogarth as Frank Abercoid, Harry L. Jackson as Cyrus W. Gilfain, and the comedy work of Jack Leslie were well received. There were many curtain calls after the first act. Arthur H. Pell is the musical director, assisted by Hugo Hareki. The Fulton Opera House Orchestra, J. Stewart Thorbahn conductor, is a valuable adjunct to the performances. Mikado 4-9.

ALLENTOWN.—MANHATTAN PARK THEATRE (W. D. Fitzgerald): This handsome new theatre was opened June 13 by the Morton Comic Opera co. of 40 people with the comic opera, The Belle of New York. This co. has been engaged for the entire Summer season, and will include in their repertoire all of the popular comic operas, with a change of programme weekly. The engagement of the co. for the season has proved a great success, and large crowds are well pleased with the performances afternoon and evening.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Daniel Jones, of this city, lately returned from a three years' training abroad, gave a piano recital June 21; big business and splendid performance.—MAJESTIC (M. J. Boyle): The stock co. in Merely Mary Ann 20-25; did themselves proud. The Man from Mexico 27-2 is pleasing to the same crowded houses.

WASHINGTON.—NIXON (C. D. Miller): Vaudeville and pictures June 20-22. Attractions were: Blanche Latelle, comedienne; Ed Vinton and his dog "Buster"; Hughes Brothers, musical act; good business; three performances daily. Season closed.

WILLIAMSPORT.—VALLAMONT PAVILION (W. H. Amer): Clara Turner

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Stock co. in Miss Black Blossom and My $50,000 Wife June 27-2; large audiences; well pleased; good co. and particularly fine scenic effects.

DU BOIS.—AVENUE THEATRE (A. P. Way): Vaudeville and motion pictures June 20-27 to good business.

WYOMING.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward F. Stahle): Mrs. Fiske in Becky Sharp June 21; closed the season with an excellent production to good business.

CANADA.

HALIFAX, N. S.—ACADEMY (J. F. O'Connell): William Laurence in Uncle Dave Holcomb June 23-25; only fair business. Paul Gilmore in Mummy and the Humming Bird 30-2.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Los Angeles, Cal., 7-9, Spokane, Wash., 16, 17.
FISKE, MRS. (Harrison Grey Fiske, mgr.): San Francisco, Cal.
GILMORE, PAUL (Carl Zoellner, mgr.): New Glasco, N. S., 5, Glace Bay 7, Sidney 8, 9.
GREET, BEN, PLAYERS: Uniontown, Pa., 5.
HACKETT, JAMES K.: Los Angeles, Cal., 6—indefinite.
HODGE, WILLIAM (Liebler and Co., mgrs.): Boston, Mass., Jan. 3-July 9.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): Chicago, Ill., May 9—indefinite.
LOTTERY MAN (The Shuberts, mgrs.): Chicago, Ill., May 30—indefinite.
MANN, LOUIS (W. A. Brady, mgr.): New York city June 20—indefinite.
MANNERING, MARY (The Shuberts, mgrs.): Chicago, Ill., 6—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.
UNCLE TOM'S CABIN (Rowell's): Atlantic Highlands, N. J., 5, Highlands 6, Seabright 7, Belmar 8, Manasquaw 9.
WHITE SQUAW (J. F. Sullivan, mgr.): North Yakima, Wash., 5, Walla Walla 6, Spokane 7-9.
WYOMING GIRL (Wm. E. Le Roy, mgr.): Hartland, Minn., 5, Alden 6, Mapleton 7, Good Thunder 8, Madella 9.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.
ALBEE STOCK (Chas. Lovenberg, mgr.): Providence, R. I., 16—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ALHAMBRA STOCK (F. Hatch, mgr.): Milwaukee, Wis.—indefinite.
ARMORY THEATRE STOCK (Stephen Oswald, mgr.): Binghamton, N. Y.—indefinite.
ATHON STOCK: Medford, Ore.—indefinite.
ARVINE-BENTON (George R. Benton, mgr.): Indianapolis, Ind.—indefinite.
BAKER STOCK: Portland, Ore.—indefinite.
BATEMAN, VICTORY: Salt Lake City,—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BENJAMIN PLAYERS: Richmond, Va., May 23—indefinite.
BETTS AND FOWLER STOCK: Newark, N. J., 23—indefinite.
BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—indefinite.
BIJOU OPERA HOUSE (Klimt and Gazzolo, mgrs.): Milwaukee, Wis., May 15—indefinite.
BIJOU OPERA HOUSE (Klimt and Gazzolo, mgrs.): Minneapolis, Minn., May 8—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., 23—indefinite.
BROADWAY THEATRE STOCK (A. C. Dorner, mgr.): Camden, N. J.—indefinite.
BUNTING, EMMA: Atlanta, Ga.—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
COLLIER, WM.: Los Angeles, Cal., June 20—indefinite.
COLUMBIA STOCK (Anthony E. Wills, mgr.): Newark, N. J., May 16—indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.
CRITERION THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 19—indefinite.
CUTTER STOCK (Wallace R. Cutter, mgr.): New Castle, Ind., June 20—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.
DORNER PLAYERS (A. C. Dorner, mgr.): Binghamton, N. Y.—indefinite.
DOYLE, EDWARD, STOCK: Benton Harbor, Mich., July 12—indefinite.
EMPIRE THEATRE (Spitz and Nathanson, mgrs.): Providence, R. I.—indefinite.
EUCLID GARDEN STOCK: Cleveland, O.—indefinite.
FORBES (Gus A. Forbes, mgr.): Duluth, Minn., June 13—indefinite.
FOREPAUGH (Geo. Fish, mgr.): Cincinnati, O.—indefinite.
FRANKLIN PLAYERS (Pauline H. Boyle, mgr.): Stamford, Conn.—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
GAYETY STOCK (Travers Vale, mgr.): Hoboken, N. J.—indefinite.
GIRTON STOCK: Los Angeles, Cal., June 19—indefinite.
GLASER, VAUGHAN: Detroit, Mich.—indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—indefinite.
HARVARD STOCK (Thaddeus Groff, mgr.): Pittsburgh, Pa., July 2-Aug. 21.
HARVEY STOCK: Kalamazoo, Mich.—indefinite.
HASWELL, PERCY: Toronto, Ont.—indefinite.
HAYWARD, GRACE: Minneapolis, Minn.—indefinite.
HIMMELEIN'S YANKEE DOODLE STOCK (Geo. V. Haledeau, mgr.): Superior, Wis.—indefinite.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HOLLAND, MILDRED (E. C. White, mgr.): Buffalo, N. Y., June 20—indefinite.
HUDSON STOCK (Schenk Bros., mgrs.): North Hudson, N. J.—indefinite.
HUNT, CHARLOTTE: Boston, Mass.—indefinite.
HUNTER-BRADLEY PLAYERS: Hartford, Conn.—indefinite.
HUNTER-BRADLEY PLAYERS: Springfield, Mass.—indefinite.
HUNTLEY, GRACE DARLING: Skowhegan, Me., June 26—Aug. 6.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
KEENE, LORRAINE: Sioux City, Ia.—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 10—indefinite.
KING, CHARLES, STOCK: San Diego, Cal.—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Spokane, Wash., Sept. 5—indefinite.
LE MOYNE STOCK: Riverside, Cal., June 6—indefinite.
LORCH STOCK: Salt Lake City, U.—indefinite.
LYCEUM PLAYERS: Rochester, N. Y., May 23—indefinite.
LYCEUM: Toledo, O.—indefinite.
LYRIC STOCK: Minneapolis, Minn.—indefinite.
LYRIC STOCK (L. M. Gorman, mgr.): Lincoln, Neb.—indefinite.
LYTELL, BERT: Albany, N. Y.—indefinite.
MACK-LEONE: Salt Lake City, U.—July 30.
MAJESTIC STOCK: Utica, N. Y., 11—indefinite.
MAXWELL-HALL: Cedar Rapids, Ia., May 30—indefinite.
MINNEQUA STOCK: Pueblo, Colo.—indefinite.
MORISON, LINDSAY, STOCK: Boston, Mass., June 20—indefinite.
MOROSCO STOCK: Los Angeles, Cal.—indefinite.
NEILL, JAMES (Edwin H. Neill, mgr.): St. Paul, Minn., May 1-Aug. 13.
NOBLE, HORACE V., ASSOCIATE PLAYERS: Denver, Colo., April 10—indefinite.
NORTH BROS.: Topeka, Kan.—indefinite.
ORPHEUM PLAYERS: Phila., Pa.—indefinite.
ORPHEUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
PAGE STOCK: Baltimore, Md.—indefinite.
PARK STOCK: Chester Park, Cincinnati, O.—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Baltimore, Md., May 16—indefinite.
PAYTON (Corse Payton, mgr.): New York city June 7—indefinite.
PEOPLE'S STOCK: Flint, Mich.—indefinite.
POLI STOCK (J. H. Docking, mgr.): Scranton, Pa.—indefinite.
POLI STOCK (S. Z. Poli, mgr.): Worcester, Mass., 2—indefinite.
POLI STOCK (S. Z. Poli, mgr.): Springfield, Mass., 9—indefinite.
POLI STOCK (S. Z. Poli, mgr.): Wilkes-Barre, Pa., 9—indefinite.
POLI STOCK (S. Z. Poli, mgr.): Bridgeport, Conn.—indefinite.
PRESTON-BRICKERT: Ft. Wayne, Ind., Dec. 28—indefinite.
PRINCESS: Montreal, P. Q.—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
PRINGLE, DELLA: Boise City, Ida., July 1—indefinite.
ROD'S PLAYERS (L. J. Rodrigues, mgr.): Springfield, O.—indefinite.
RUSSELL-DREW: Seattle, Wash.—indefinite.
SCHILLER PLAYERS: Norfolk, Va.—indefinite.
SHERMAN: Rockford, Ill.—indefinite.
SNOW, MORTIMER: Albany, N. Y.—indefinite.
STUBBS-WILSON PLAYERS: Olentangy Park, Columbus, O.—indefinite.
SYRACUSE STOCK: Syracuse, N. Y.—indefinite.
TECK THEATRE STOCK: Buffalo, N. Y.—indefinite.
TURNER, CLARA: Williamsport, Pa.—indefinite.
TURNER STOCK (George L. West, mgr.): Boise, Ida.—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Elkhart, Ind., June 20—indefinite.

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WIETING STOCK: Syracuse, N. Y.—indefinite.
WORCESTER THEATRE STOCK (J. G. Poode, mgr.): Worcester, Mass., May 2—indefinite.

TRAVELING STOCK COMPANIES.

BRIANT BROS. (Roy Briant, mgr.): Manhattan, Kan., 27-July 9, Junction City 11-23.
BURGESS STOCK (W. C. Burgess, mgr.): Emporia, Kan., 27-July 9, Lawrence 11-23.
BURLEIGH CASH CO. (Burleigh Cash, mgr.): Junction City, Kan., 4-9, Salina 11-23.
CHICAGO STOCK (Chas. H. RossKam, mgr.): St. Johns, Newfoundland, June 1-July 9.
COBURN PLAYERS (L. M. Goodstadt, mgr.): Cedar Falls, Ia., 4, 5, Madison, Wis., 6, 7, Urbana, Ill., 8, 9, Bloomington, Ind., 11, 12, Lexington, Ky., 13, Richmond 14, Knoxville, Tenn., 15, 16.
COPELAND STOCK: Hutchinson, Kan., 27-July 9, Newton 11-23.
DOROTHY STOCK: Hastings, Neb., June 27-July 9, Kearney 11-23.
GRAHAM STOCK (Oscar Graham, mgr.): Pittsburg, Kan., June 26-July 9.
HALL, DON C.: Nanawa, Wis., 4-9, Iola 11-16.
HALL, HELEN, STOCK (G. S. Flinders, mgr.): Salina, Kan., 27-July 9, Hutchinson 11-23.
HENDERSON, MAUDE (Joseph Parent, mgr.): Browning, Mont., 4-9.
HOWELL-KEITH STOCK (Desmond and Alvarez, Mgrs.): Newark, O., 4-9.
HUCHISON, LAURA (Jack Huchison, mgr.): Independence, Kan., June 26-July 9.
KEENE, LORRAINE: Fremont, Neb., 27-July 9, Council Bluffs 11-23.
KING STOCK: Danville, Ill., 4-9.
LATIMORE-LEIGH STOCK (Western; Bert Leigh, mgr.): Open 4-16.
LEWIS-OLIVER STOCK: Sedalia, Mo., June 27-July 9.
LYCEUM STOCK: Council Bluffs, Ia., 27-July 9, Nebraska City 11-23.
MAHER, PHIL (Leslie E. Smith, mgr.): East Liverpool, O., 4-9, New Castle, Pa., 11-16.
METROPOLITAN STOCK: Beatrice, Neb., 27-July 9, Hastings 11-23.
MAJESTIC STOCK: Kearney, Neb., 27-July 9, Grand Island 11-23.
MOREY STOCK (F. A. Murphy, mgr.): Cleburne, Tex., 27-July 9, Corsicana 11-16.
REEVES, DOROTHY: Nebraska City, Neb., 27-July 9, Beatrice 11-23.
RICHARDSON-LEWIS STOCK: Telluride, Colo., 4-9.
RUSH, EDMUND, STOCK: York, Neb. 27-July 9, Fremont 11-23.
SINCLAIR-WEBER STOCK (J. H. Weber, mgr.): Lawrence, Kan., 27-July 9, Ottawa 11-23.
SPENCE THEATRE CO. (Harry Sohns, mgr.): Ottawa, Kan., 27-July 9, Manhattan 11-23.
TAYLOR STOCK (H. W. Taylor, mgr.): New Castle, Pa., 4-9, Braddock 11-16.
THORNE, MABEL, STOCK (F. T. Parker, mgr.): Newton, Kan., 27-July 9, Emporia 11-23.
WHITTAKER STOCK (H. B. Whittaker, mgr.): Childress, Tex., 4-9.
WHITE DRAMATIC CO. (Charles P. White, mgr.): Excelsior Springs, Mo., June 26-July 9.
WOLFORD STOCK: Grand Island, Neb., 27-July 9, York 11-23.

OPERA AND MUSICAL COMEDY.

ABARBARNELL, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 27-Sept. 10.
ABORN ENGLISH GRAND OPERA (Milton and Sargent Aborn, mgrs.): N. Y. C., July 4—indefinite.
ABORN ENGLISH OPERA (Milton and Sargent Aborn, mgrs.): Atlantic City, N. J., July 4—indefinite.
BABY MINE (Wm. A. Brady, mgr.): Chicago, Ill.—indefinite.
BONITA (Robert J. Cohn, mgr.): Seattle, Wash.—indefinite.
CASTLE SQUARE SUMMER OPERA (John Craig, mgr.): Boston, Mass.—indefinite.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): New York city, May 5—indefinite.
FOLLIES OF 1910 (Florenz Ziegfeld, mgr.): New York city June 20—indefinite.
GIRLIES (Fred Thompson, mgr.): New York city June 13—indefinite.
GIRL IN THE KIMONO (Harry Chappell, mgr.): Chicago, Ill., June 25—indefinite.
GIRL IN THE TAXI (A. H. Woods, mgr.): Boston, Mass.—indefinite.
HARVARD MUSICAL COMEDY (Thaddeus Groff, prop.): Pittsburgh, Pa., July 2-Aug. 21.
IMPERIAL MUSICAL STOCK (B. W. Skinner, mgr.): Lexington, Ky., June 6—indefinite.

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JEWELL MUSICAL COMEDY: Springfield, O.—indefinite.
KANE'S MUSICAL COMEDY (Robert Kane, mgr.): Holyoke, Mass.—indefinite.
MIKADO (The Shuberts and W. A. Brady, mgrs.): New York city 30-July 9.
MORTON COMIC OPERA: Allentown, Pa., June 13—indefinite.
MY CINDERELLA GIRL (A. G. Delamater and William Norris, mgrs.): Chicago, Ill.—indefinite.
POWELL AND COHAN'S MUSICAL COMEDY (Eastern): Albion, Mich., 3-9, Lansing 10-16.
SUMMER WIDOWERS (Lew Fields, mgr.): New York city June 4—indefinite.
TEAL'S RAYMOND MUSICAL COMEDY: Fort Smith, Ark., 4-9.
UP AND DOWN BROADWAY (The Shuberts, mgrs.): New York city 9—indefinite.
WHALOM OPERA CO. (Chas. Van Dyne, mgr.): Fitchburg, Mass., June 6-Sept. 10.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Bellows Falls, Vt.—indefinite.
YAMA YAMA GIRLS: Cleburne, Tex., 4-9.

MINSTRELS.

BRYANT'S MINSTRELS (G. W. Engleberth, mgr.): Cincinnati, O.—indefinite.
DE RUE BROS.: Port Henry, N. Y., 4, 5, Dannemora 6, Lake Placid 7, Saranac Lake 8, Tupper Lake 9.

BURLESQUE.

BARNYARD ROMEO (Wm. Morris, mgr.): New York city June 6—indefinite.
BOWERY BURLESQUE STOCK (Jas. Madison, mgr.): New York city June 13—indefinite.
COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): New York city 13-July 9.

CIRCUSES.

BARNUM AND BAILEY'S: New Brighton, Pa., 5, Youngstown, O., 6, Canton 7, Akron 8, Bucyrus 9.
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FOREPAUGH-SELLS: Waterville, Me., 5, Bangor 6, Augusta 7, Bath 8, Portland 9.
GENTRY BROS.: Kansas City, Mo., 4-6.
GOLLMAR BROS.: Canda, N. D., 5, Devil's Lake 6, Aneta 7, Casselton 8, Morris, Minn., 9.
HAGENBECK-WALLACE: Albia, Ia., 5, Mt. Pleasant 6, Galesburg, Ill., 7, Peoria 8.
HONEST BILL'S: Viborg, S. Dak., 5, Hurley 6, Parker 7, Marion 8, Canastota 9.
HOWE'S LONDON: Saratoga Springs, N. Y., 5, Glens Falls 6, Ticonderoga 7, Plattsburg 8, Saranac Lake 9.
KENNEDY'S X. L. T. RANCH (W. H. Kennedy, mgr.): Milwaukee, Wis., June 27-July 9.

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THOMAS, THEODORE, AND HIS ORCHESTRA: Willow Grove, Philadelphia, Pa.—indefinite.

MISCELLANEOUS.

DUNCAN, GREAT (L. C. Zellano, mgr.): Washington, Ia., 4-9.
ITA, MENTALIST (Dr. R. H. Rinaldo, mgr.): Perry Sound, Ont., 4-6, Midland 7-9.
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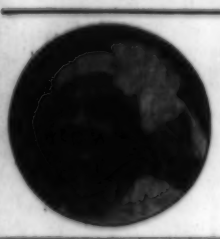

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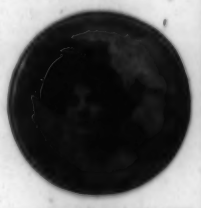

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